

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 55.—No. 15.

SATURDAY, APRIL 14, 1877.

PRICE: 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), April 14, will be performed
MEYERBEER's grand Opera, "LES HUGUENOTS." Mlle d'Angeri,
Mlle Marimon, Mlle Scaldi; Signor Capponi, Signor Cologni, Signor
Bagaglio, Signor Sabater, Signor Gayarré (his first appearance in that character
in England). Conductor—Signor VIANESI.

On MONDAY next, April 16, DONIZETTI's Opera, "LA FAVORITA." Mlle
Ricca (her first appearance on the stage in England), Mlle Cottino; Signor
Graziani, Signor Bagaglio, Signor Rossi, Signor Gayarré (his fourth appearance
in England).

The Opera commences at Half-past Eight.

The Box Office under the portico of the theatre is open from Ten till Five.
Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

CRYSTAL PALACE.—SATURDAY CONCERT. THIS
DAY, at Three o'clock. The Programme will include:—Overture, *Jesonda*
(Spohr); Pianoforte Concerto in A flat (Hummel); Quartet in E minor (Verdi),
played by the whole orchestra of strings by special consent of the composer, first
time in England; Pianoforte Solos; Overture, *Leonora*, No. 2 (Beethoven).
Vocalists—Mlle Lemmens-Sherrington; Mr Bywater. Solo Pianoforte—Herr
Pauer. Conductor—Mr AUGUST MAXWS. Reserved Numbered Stalls, Half-a-
Crown; Unnumbered Seats, One Shilling.

CRYSTAL PALACE.—RUBINSTEIN CONCERT
(Rubinstein's first appearance in London this season). The Directors have
much pleasure in announcing that they have made arrangements with
M. ANTON RUBINSTEIN for a GRAND INSTRUMENTAL and VOCAL
CONCERT, at the Crystal Palace, on SATURDAY, April 21, at Three o'clock.
The programme will comprise Symphony (six movements), *Ocean*, Finale to the
Second Act of *The Maccabees*, with Arioso for alto, and Duet for soprano and
alto; Second Concerto for pianoforte and orchestra; Overture, *Dmitri Donskof*.
M. Rubinstein will conduct the whole of the above, with the exception
of the Concerto, and will, in addition, play three Solo pieces, viz.:—
Notturmo, Scherzo from Sonata No. 3, and Caprice. Vocalists—Mlles
Friedlander and Armin. Stalls may now be had, price 5s., 3s. 6d., and 2s. 6d.
Admission to the Concert-room, One Shilling.

**CRYSTAL PALACE.—SIXTH TRIENNIAL HANDEL
FESTIVAL.** Friday, June 22, Public Rehearsal; Monday, June 25,
Musical; Wednesday, June 27, Selection; Friday, June 29, *Israel in Egypt*. Full
particulars will be shortly published.

**THE BACH CHOIR.—SECOND CONCERT, St JAMES'S
HALL, WEDNESDAY Evening, April 25.** John Sebastian Bach's Cantata on
Luther's Psalm, "Ein feste Burg," first time of performance; Handel's Coronation
Anthem, "The King shall rejoice;" an Eight-part Motet (Sir W. Sterndale
Bennett); Palestrina's "Sanctus," from the *Mass Pope Marcellus*; and Nicola
Gade's Cantata, *Comala*, for the first time in England. Mlle Lemmens-
Sherrington, Mlle Gowa, Mlle Biego, and Mlle Patey; Mr W. H. Cummings
and Herr Henschel. Principal Violin—Herr Straus; Organist—Mr Thomas
Pettit. Conductor—Mr OTTO GOLDSCHMIDT. Stalls and Front Balcony, 10s. 6d.;
Reserved, 7s.; Unreserved, 5s. and 3s. Tickets of Stanley Lucas, Weber, & Co.,
84, New Bond Street; Mitchell's Royal Library, 33, Old Bond Street; Chappell
& Co., 50, New Bond Street; usual Agents; and Austin's Ticket Office, St James's
Hall.

MONDAY NEXT.

PHILHARMONIC SOCIETY, St JAMES'S HALL, APRIL 16.
at Eight o'clock. BRAHMS'S NEW SYMPHONY. Violinist—M. Paul
Viardot (his first appearance). Vocalists—Mlle Thelma Friedlander and Mr
Shakespeare. Conductor—Mr W. G. CURRIS. Stalls, 10s. 6d.; Reserved
Seats, 7s.; tickets, 5s. and 2s. 6d. Tickets of Stanley Lucas, Weber, & Co.,
84, New Bond Street; usual Agents; and at Austin's Ticket Office, St James's
Hall.

WEDNESDAY NEXT.

**MR W. T. BEST will give his next RECITAL on the
GREAT ORGAN, at "THE HALL," Primrose Hill Road, Regent's Park, on
WEDNESDAY, April 18, at Four o'clock, when he will play the following pieces:—
Fantasia, with Choral, in G major (H. Smart); Adagio, in E major (G.
Merkel); Organ Concerto, in C minor (Handel); Pastorale and Fugue (W. T.
Best); Andante con Variazioni, Septuor (Beethoven); Sonata No. 2, in C minor
(Mendelssohn); Organ Paraphrase of Rossini's Preghiera, "Giusto Ciel" (W. T.
Best); Echo, and Fugue in B minor (Bach); Overture to the Oratorio, *The Last
Judgment* (Spohr). Tickets, 3s. each; at Austin's, Piccadilly, and all the usual
ticket agents. These Recitals will take place each Wednesday during the Season.**

HER MAJESTY'S THEATRE, HAYMARKET.

THE SEASON will begin on SATURDAY, April 28, 1877. The
Full Prospectus of the Season's Arrangements may be had on applica-
tion to Mr BAILEY, at the Box-office under the Portico of the Opera-house, Her
Majesty's Theatre, which is open daily from Ten to Five.

ROYAL ACADEMY OF MUSIC.

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Her Most Gracious Majesty the QUEEN and the Royal Family.

President—The Right Hon. The Earl of DUDLEY.

Principal—Professor MACFARREN, Mus. Doc., Cantab.

The EASTER TERM will commence on MONDAY, the 23rd inst., and will ter-
minate on SATURDAY, July 21.

Candidates for admission (bringing music they can perform) will be examined
at the Institution on Thursday, the 19th inst., at Five o'clock.

By order, JOHN GILL, Secretary.

Royal Academy of Music, Tenterden Street, Hanover Square, London.

MUSICAL ASSOCIATION, 27, HARLEY STREET, W.
THIRD SESSION, 1876-7. SIXTH MONTHLY MEETING, on MONDAY,
May 7, 1877, at Five o'clock precisely. A Paper "On the Gymnastic Training of
the Hand for performing on Keyed Instruments," will be read by STEPHEN S.
STRATTON, Esq., of Birmingham. CHARLES K. SALAMAN, Hon. Sec.
24, Sutherland Gardens, W.

SIGNOR BONETTI has the honour to announce that his
MATINEE-MUSICALE will take place on FRIDAY, April 27, at
10, WESTBOURNE STREET, Hyde Park, W. (by kind permission of Mr and Mrs
Arthur Levy), to commence at Three o'clock precisely, when he will be assisted by
the following artists:—Mlle Ida Corani and Mad. Mathilde Zimerli, Miss Purdy,
and Mlle Alba (first appearance); Signor Bettini, Mr Trevelyan Cobham, Mr S.
Heibat (amateur), and Mr W. Shakespeare; Signor Federici, Signor Bonetti,
and Signor Zoboli. Pianoforte—Mrs Elizabeth Besley and Signor T. Mattei.
Tickets, One Guinea; to be had of Signor BONETTI, 1, Mornington Road,
Regent's Park, N.W.

RICHARD WAGNER'S

SOLE EDITIONS OF VOCAL SCORES, IN 4TO.

"DER RING DES NIBELUNGEN":
"Das Rheingold" ... net 16s. "Siegfried" ... net 24s.
"Die Walküre" ... net 20s. "Götterdämmerung" ... net 28s.
Original German Text, 1 vol., 12mo, paper, net, 4s.; in limp cloth, net, 5s.
English Translation, by ALFRED FORMAN, paper, net, 4s.; in limp cloth, net, 5s.
"DIE MEISTERSINGER VON NURNBERG." Vocal Score ... net 28s.
Original German Text, 12mo, paper, net, 1s.

Catalogues containing Transcriptions, Arrangements, and Original Works of
Richard Wagner, post free on application.

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Sweet Home—The Minstrel Boy—Auld Lang Syne—The Keel Row—My Little
Bunch of Roses—Tommy, make room for your Uncle—Fair Shines the Moon to-
night—Silver Threads among the Gold—The Union Jack of Old England. For-
warded, securely packed and carriage paid, to any address on receipt of a
Post-office Order, value 3s. 8d., payable at General Post-office to JOHN LEWIS
& Co., 122, Wick Road, Hackney, N.E.

DALFE'S NEW TRIO in A, Played by MARIE KREBS,
JOACHIM, and PIATTI, at the Saturday Popular Concerts, will shortly be
published. STANLEY LUCAS, WEBER, & Co., 84, New Bond Street.

AN URGENT APPEAL.

IN a small lodging, without the means of paying for it, without furniture, and only bread to eat, with scanty and insufficient clothing, are at this moment the FAMILY of the late Mr HOWARD GLOVER, the musical composer, son of the celebrated actress, Mrs Glover. He left England nine years ago with a family of 12 young children to better his fortune in the United States. He never earned, however, more than a bare subsistence, and on his death in November, 1875, his wife and children were plunged in deep embarrassment. They struggled on in New York, until at last they were sent home by the charity of the British Consul. The ages of the children now range from eight to 21, and, consequently, if some aid is given, there is a prospect of getting situations which will enable them to keep themselves and their mother. The eldest son is a scene painter, but has been for the last few days engaged on journeyman painter's work. A large West-end house has promised to take one of the daughters, and there are prospects of placing the others—some in a theatre, some at the opera. In the meantime a sum of money is absolutely indispensable, if they are to be rescued from the worst sufferings and the most horrible temptations of poverty. Under these circumstances an appeal is made to the best sympathies of the public and the patrons of music and art to come to the rescue of an unfortunate family, absolutely wrecked. They are known to be most excellent and deserving. Donations may be sent to MITCHELL'S Library, 35, Old Bond Street.

THE MUSICAL ARTISTS' SOCIETY.—This Evening. NINTH TRIAL of NEW WORKS, at the ROYAL ACADEMY of MUSIC, to commence at 7.45. ARTHUR O'LEARY, Hon. Sec. 84, New Bond Street, W.

MISS PURDY'S MORNING CONCERT will take place on WEDNESDAY, May 9, at ST GEORGE'S HALL, W. Full particulars will be duly announced.—35, Victoria Road, Kensington, W.

HERR LEHMEYER begs to announce to his Pupils and Friends that he will give TWO CLASSICAL EVENING CONCERTS, on THURSDAY, 10th of May, and 14th of June, at the LANGHAM HALL, on which occasion he will be assisted by the most eminent Artists of the Season. Tickets, One Guinea; 10s. 6d.; 5s.; to be had of Herr LEHMEYER, 7, Store Street, Bedford Square.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, HARLEY STREET, W. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERTH. ELEVENTH SEASON, 1877. The Next Meeting for Vocal and Instrumental Practice will take place on WEDNESDAY Evening, April 4th. The SECOND CONCERT (55th since the formation of the Society), at the LANGHAM HALL, on WEDNESDAY Evening, April 11th (R. Schumann's Vocal and Instrumental Compositions, forming the first part of Programme). The Society's Concerts and Soirées afford an excellent opportunity for rising Artists to make their Debuts in public, and Composers to have their works introduced. Full Prospectus and further particulars on application to H. G. HOPPER, Hon. Sec.

TO ORGANISTS.

AN ORGANIST and Choirmaster is WANTED for St John's Church, Yeovil. Salary, £50 per annum. The Office is now vacant. Applications and testimonials to be sent to Mr F. W. RAYMOND, Ilex House, Yeovil.

"THE MESSAGE."

MR SIMS REEVES will sing BLUMENTHAL'S admired Song, "THE MESSAGE," at Mr W. Pyatt's Grand Ballad Concert, at the Exhibition Palace, Dublin, on Friday, May 4.

"SABRINA."

MR MICHAEL WATSON will play his new Valse de Concert, "SABRINA," at Farnham, April 23; Bolton Gardens, May 2; and Langham Hall, May 23.

"ALICE, WHERE ART THOU?"

MRS JOHN CHESHIRE will perform ASCHER'S Popular Fantasia on the Romance, "ALICE, WHERE ART THOU?" at Birmingham, on the 19th April.

"ALICE, WHERE ART THOU?"

MR BARTON MCGUCKIN will sing (by desire) ASCHER'S Popular Romance, "ALICE, WHERE ART THOU?" and Sir JULIUS BENEDICT'S Aria, "NULLA DA TE;" at the Grand Concert, given for the Benefit of the RAILWAY BENEVOLENT FUND, in the Shoreditch Town Hall, April 25th.

BENEDICT'S ANDANTE AND CHOPIN'S POSTHUMOUS MAZURKA.

MRS J. CLIPPINGDALE, Miss ALBERT (pupil of Sir Julius Benedict) Mr WALTER MACFARREN, and Sir JULIUS BENEDICT will play this admired Arrangement by Sir JULIUS BENEDICT of his ANDANTE, and CHOPIN'S Posthumous MAZURKA, for four performers on two grand pianofortes, at the Grand Concert for the Benefit of the Railway Benevolent Institute, at the Shoreditch Town Hall, Wednesday, the 25th April.

"ROCK ME TO SLEEP."

MADAME ELSTOFF will sing BENEDICT'S popular Song, "ROCK ME TO SLEEP," at the Grand Concert, given for the Benefit of the Railway Benevolent Institution, on the 25th inst., at the Town Hall, Shoreditch.

FOR SALE.—A Superior Gothic-build CHANCEL ORGAN, in English Oak Case; 19 gilt front speaking Pipes; Foot Pedal and Side Blower; Dulciana, Flute, and Treble Stops, Bass, Diapason Stops, and Principal Organ. Suitable for Chapel or Library. Apply, by letter, to B., 19, Stockwell Park Road, S.W.

MISS LILLIE ALBRECHT will play this Afternoon (Saturday), at Herr Schubert's Matinée-Musical (by permission of the Marquis and Marchioness of Londonderry), Park Lane, Liszt's PARAPHRASE DE CONCERT on "RIGOLETTO."

MR FREDERIC WOOD (Primo Tenore), of the Wilhelmj Concert Party, is at liberty to accept ENGAGEMENTS for Concerts, &c. Address, care of Messrs HODGE & ESSEX, 6 and 7, Argyle Street, Regent Street, W.

MADME LOUISE GAGE (Contralto) is open to ENGAGEMENTS for Oratorios, Concerts, Soirées, &c. Address, Madame LOUISE GAGE, No. 17, Holland Road, Kensington, W.

MR T. HARPER, having relinquished his post as Principal Trumpet and Cornet at the Royal Italian Opera, can accept ENGAGEMENTS in town and country during the ensuing season.—25, Brecknock Crescent, N.W.

MISS ELENA NORTON, Soprano Vocalist (composer of "The Rose and the Ring"), is open for ENGAGEMENTS for Oratorios, Concerts, Soirées, &c., &c. Address, care of DUNCAN DAVISON & Co., 244, Regent Street, W.; or to Mr D'Oyley Carte, 20, Charing Cross.

MADLE IDA CORANI having returned to Town, requests that all communications respecting ENGAGEMENTS for Opera or Concert be addressed to her Agent, Mr W. B. HEALEY, care of Messrs Davison & Co., 244, Regent Street, W.

MADME ERNST (Soprano) requests that all communications respecting ENGAGEMENTS be addressed to Mr W. B. HEALEY, care of Messrs Davison & Co., 244, Regent Street, W.

MR CHARLES ABERCROMBIE (Tenor), of St James's Hall and the Royal Aquarium Concerts, Gentleman of Her Majesty's Chapel Royal, St James's, requests that all applications for Terms and ENGAGEMENTS for Oratorio, Opera, or Concert, be addressed to Mr W. B. HEALEY (his Agent and Business Manager), care of Messrs Davison & Co., 244, Regent Street, W.; or the Royal Aquarium, Westminster, S.W.

MR WELBYE-WALLACE (of the Crystal Palace and Gentlemen's Concerts, Manchester, &c., &c.), having Returned from Abroad, can accept ENGAGEMENTS for Concerts, Opera, or Oratorio. All Communications to be addressed to his Agent, Mr R. D'OYLEY CARTE, 9A, Craig's Court, Charing Cross, S.W.

MR SHAKESPEARE requests that all Communications concerning ENGAGEMENTS for Oratorios, Concerts, &c., be addressed —6, Howick Place, Victoria Street, S.W.

MRS OSGOOD requests that all communications respecting ENGAGEMENTS for Oratorio and Miscellaneous Concerts may be addressed to Mr N. VERT, 52, New Bond Street, W.

MADME MARIE BELVAL begs that all Communications be addressed to her at 7, Cavendish Place, Cavendish Square, W.

MADLE VICTORIA BUNSEN begs to announce her Arrival in London from her successful Continental Tour. Letters respecting Concerts, Soirées, and Singing Lessons, to be addressed care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

A PUPIL of Signor SCHIRA and of Signor LAMPERTI (of Milan) is desirous of giving LESSONS in Italian and English Singing to Lady Pupils, either at their residences or at her own. For Terms, apply to Madame BERTINI, 62, Harley Street, London, W.

M. ALEXANDRE, of Paris, the Harmonium Manufacturer, WISHES to CONCEDE the entire MONOPOLY and SALE in ENGLAND of his new and important IMPROVEMENTS in HARMONIUMS, ALEXANDRE ORGANS, &c. He will be in London during the present month of April, when the instruments may be heard, the improvements examined, and terms discussed. M. Alexandre, intending only to pass two days in London, begs that any person desirous of treating for the purchase will communicate by letter addressed to him, to the care of Messrs MICHAEL ARBAHAMS & ROFFEY, Solicitors, 8, Old Jewry, London. M. Alexandre will then indicate the day and address in London where he may be seen.

THE MONTHLY MUSICAL RECORD.—The cheapest High-class Paper on Music. Yearly Subscription, 2s. 6d. post-free. Years 1871 to 1876 (vols. 1 to 6) bound, each net 3s. "Intelligible and dispassionate criticisms and reviews, analyses of interesting compositions, and a like determination to discountenance the fictitious either in art or its practice; these are the qualifications of the paper."—Morning Post. AUGENER & Co., 86, Newgate Street, and 31, Regent Street.

MR IGNACE GIBSON begs to inform the Profession that the following SONGS, of his Composition, can be Sung in Public without any Claim being made against them for so doing.

"AS YESTERDAY I WAS SPINNING" Published by Hutchings & Romer.
"THE PHANTOM BARK" Metzler & Co.
"ACROSS THE SEA" Duncan Davison & Co.
"MY LADY SLEEPS"
"THEY PART NO MORE" Cuninghame Bossey & Co.

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.**

The "Ring des Nibelungen."

(By Telegram, from our Special Correspondent.)

BAYREUTH, Aug. 21, 1876.*

RICHARD WAGNER's great undertaking has been successfully inaugurated. The entire stage-play has been gone through, from *Das Rheingold* to the *Götterdämmerung*, from the stealing of the treasure by Alberich the Niblung to the ultimate result of the curse that waits on it in Siegfried's death, Brynhild's self-sacrifice, the ring's restoration to its pristine guardians, the destruction of Walhalla, and the eclipse of the gods. The materials upon which Wagner has built his four-days' drama, obtained from the Scandinavian Eddas, the *Völsunga Saga* of purely Icelandic origin, the German *Nibelungen Lied*, and other sources, have been so frequently explained, and the characters and incidents of his drama so fully set forth, that it would be useless now to enlarge upon either. Nor is it necessary to enter into a new inquiry about the reasons which induced the art-dramatist of the future to select such a faded, out-of-the-way town as Bayreuth for erecting his theatre, or to attempt a fresh description of the edifice itself, which assuredly does not strike by the comeliness of its exterior, the aspect whereof, contrasted with the beauty of the undulating scenery round about it, is singularly uninviting. With regard to the arrangements of the interior there are conflicting opinions. That the sinking of the orchestra and the invisibility of the players creates a strange, weird impression, enhanced by the darkening of the auditorium, cannot be denied, any more than that the orchestra (120 strong, with Herr Richter as conductor, and Herr Wilhelmj—"Siegfried of the Fiddle," as he is styled here—as leading violin, or *chef d'attaque*) is one of the most splendid and thoroughly well-trained body of instrumentalists ever assembled for the achievement of a difficult task. Many, however, not so completely bitten by Wagnerism as to look upon whatever Wagner says and does, proposes and carries out, as perfect, would like to hear that orchestra, if only for once in a way, under other conditions, for, harmonious as is the general effect it produces, the one special and always welcome effect of "brilliance" is seldom realised. Then the players themselves, in this scorching Midsummer weather, are forced to go through their unceasingly arduous labours in their shirt-sleeves—divested, in fact, of every not indispensable article of raiment. How little this is to their taste need hardly be insisted on. They are really to be pitied, because resolved to carry out their pledge to the master until the very end; but it is well understood that no temptation will ever induce them to come together again under similar circumstances, and without their aid a repetition of the model performances which have attracted the curious from almost every part of the globe would be simply impossible. Wagner, it is urged (by "Philisters," of course, for those who are not Wagnerites absolute are "Philisters" to a man), has overdone the thing and killed the goose; he should have gone more leisurely to work, and attained his end by slow and sure degrees. This opinion, however, is hardly supported by actual facts, and more than probable issues. Wagner could never have astonished the throng of pilgrims to Bayreuth as he has fairly astonished them by any other conceivable means. He has for the moment gained his point, and may inscribe "Victory" on his banner. Already we hear rumours of *Siegfried* and *Die Walküre* at Vienna, and of the whole tetralogy, including *Das Rheingold* and the *Götterdämmerung*, at Munich. The last rumour is not at all unlikely to be substantiated, the king being always a staunch upholder of the poet-musician and his doctrines. Although his Bavarian Majesty (for reasons much discussed) was not present at the first and second series of performances, he not only attended all the rehearsals, but has signified his intention of returning to Bayreuth next week expressly for the third. Another objection has been raised against the internal arrangements of the theatre, *à propos* to the obscurity in which the audience are plunged (by burning the lamps at the lowest) from the first notes of the first orchestral prelude to the descent of the curtain at the end of every act. Many who had obtained books of the dramas, and even scores of the music, to peruse in the course of the representations, were disabled from making any use of them—as regards the scores, by the way, much to the comfort of those who might happen to be their near neighbours; but Wagner discountenances all such aids, insisting that musicians shall make themselves acquainted with his scores, and amateurs read his librettos, if "librettos" they can appropriately be termed, before the performance; so that they may come to the theatre fully prepared to follow and understand. He will have nothing seen but the stage, nothing heard but what the orchestra plays and the singers declaim. Talking, even whispering, among the audience is not to be tolerated, even sneezing and coughing being quasi-misdeemeanours. Applause is immediately put down, and—need it be added?—flirtation is *hors de combat*. (What would our opera-goers say?) Calls before the curtain are forbidden by Wagner—who, nevertheless, broke his own self-imposed law after the performance of *Götterdämmerung*, by appearing in answer to a summons quite unanimous. Taking advantage of the occasion to address his German patrons, he ended a brief speech with words to this effect—"You have now an art; show that you desire an art"—which, affording reasonable cause of offence to many among the countrymen of Mozart and Beethoven, were explained away at a banquet on the following evening. For this rejoicing the composer had convoked his artists and particular friends to the "Wagner Restoration"—the public generally being admitted at five marks a cover, enough to pay the whole cost of the banquet. In the speech of the evening, Wagner declared that it was not his intention to say he had given art to Germany, but that by a combination of arts in the drama he had furnished his country with a new art—his art, the art he laid claim to have originated. The explanation, though somewhat hazy, was enthusiastically accepted. In the *Ring des Nibelungen* we have doubtless something, both as regards drama and music, unlike anything, if not superior to anything, ever known till now—bearing little or no resemblance, it should be understood, to *Tannhäuser*, or even to *Lohengrin*. Wagner, however, aspiring to a commixture of all the arts, lays equal stress upon the painting and architectural design of his stage-scenes; but, if judgment may be founded upon what is to be witnessed at Bayreuth, it must be said that these accessories have by no means come up to the intended mark, presenting, indeed, very little that is new, and nothing that has not been equalled, nay, surpassed in any or all the leading European theatres. The ambitious, somewhat boastful, art-mingler should bestir himself in this matter, or his universal supremacy will incur the risk of being very generally disputed. To compare, for example (looking at home), what has been done from time to time, in the way of scenic and spectacular magnificence, at the Royal Italian Opera, with what has been so very long preparing at Bayreuth and elsewhere for Bayreuth, would be exceedingly unjust to our own great establishment. What Wagner may justly claim as having effected for his famous stage-play is of no small importance; he has made all his actors, from the highest personages in the drama to the humble members of the chorus, and even of the dumb subordinates look, gesticulate, and be moved as if they were, to a man and woman, personally interested in whatever is being said or done by the leading performers, never even glancing at the audience, in fact ignoring the audience altogether. From this a wholesome lesson might be learned by all stage-managers. The result is everywhere admirable, and to it no trifling share in the success of the performances is owing.

Among the four dramas which compose the *Ring des Nibelungen*, that which seems to best suit all tastes is decidedly *Siegfried*, and our theatrical managers who meditate still further researches into the Wagnerian treasures will do well to bear in mind that *Siegfried* may be most easily separated from the context, there being explanations in the course of the play sufficient to account for all the chief characters and incidents. Besides which, musically as well as dramatically, it is everywhere full of life and spirit. *Siegfried* is, perhaps, the finest character Wagner has delineated: and, to judge by the music, he is as deeply in love with his hero as with his heroine, the noble, unselfish Brynhild, the woman who (Wagner's way of dealing with such matters) becomes the self-elected sacrifice

* Delayed in transmission.

and atonement for all the misdoings of others. *Die Walküre*, too, is of absorbing interest, and the music contains a great deal that is characteristic as well as a great deal that is impassioned and beautiful; but its unhappy motive must always stand in the way of ready acceptance. *Das Rheingold* is too mystic, and *Götterdämmerung*, apart from what precedes it, would be scarcely intelligible.

Bayreuth is still in a ferment. As many strangers as went away after the first series of performances returned for the second, and there can be little doubt that the third will be successful in proportion. Wagner is here a demi-god, and his house, "Wahnfried," the observed of all observers.

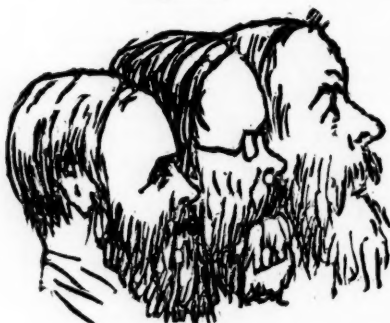
Groher Roores.

(By Telegram.)

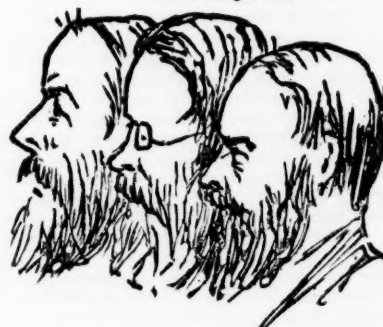
Wurzburg, Aug. 23.†

P.S.—I should tell you that on my way to Bayreuth I met, at the Crown Prince Hotel, Wurzburg, two groups, of three gentlemen each, the first three furiously advocating Wagner's claims to demi-deification, the others as stoutly maintaining that he was a poor mortal like the rest of us. I sketched them on the spot; and here they are:—

Wagnerites.



Anti-Wagnerites.



Anti-Wagnerites.

Wagnerites.

On my way from Bayreuth, a fortnight later, I again met them, at the Stork and Janissary, Bamberg, and was surprised to find from their somewhat noisy disputations, that the Wagnerites had become Anti-Wagnerites, and *vice versa*. I sketched them again on the spot, as you will see. Ask Bishop Watson, my jovial-hearted fellow-traveller, and he will tell you all about it.—G. R.

[We must confess that our special correspondent has not made himself master of the secret of expeditious telegraphing. We shall take care how we entrust Mr Groker Roores with another such important duty. His telegrams have taken eight months in reaching us. Dr Cheese and Alderman Doublebody have whispered abroad that the jovial brothers Drexel, of the comfortable Hotel de Russie, Frankfort-on-the-Maine, had something to do with it, and that it took Mr Roores eight months to sketch the six heads. Why wert thou not there?—O Lyall!—Theophilus Quetz.]

† Also delayed in transmission.

A Strange Story.

To Dishley Peters, Esquire.

SIR,—Travelling last August to Bayreuth, I stopped on my way at Frankfort, with my friend Alderman Doublebody. At the Hotel de Russie (Drexel Brothers) we saw a specious-looking gentleman, who, by the tone of his conversation (violent at times—eloquent always,) we took for a confirmed Wagnerite. For want of anything else to do, I sketched his physiognomy, which I append. (Look to the left):—

Wagnerite.



Returning from Bayreuth we met the same gentleman at the same hotel, whom, judging by his conversation (violent at times—always eloquent) we took for a confirmed Anti-Wagnerite. I again sketched him as I then saw him. (Look to the right):—

Anti-Wagnerite.



By the likeness of the appearance thereof I judged that he had turned his back on Wagner. Explain it as you please, but believe me yours always,

Stilton Cheese (P.D.)

["Metamorphosis of Themes"—that is all—D. P.]

ROYAL ITALIAN OPERA.

Since the opening night at Mr Gye's theatre *Fra Diavolo* and *La Favorita* have been given, each performance presenting some new feature of more or less interest. *Fra Diavolo* is now verging on its half century of existence, and yet the music wears no sign of age, and the melodies sound as fresh and spontaneous as ever. Thanks to Auber's own co-operation in re-modelling his work, substituting accompanied recitative for spoken dialogue, and introducing new set pieces where occasion offered, it is now quite as much in its element on the Italian stage as on the French, and, as few will be inclined to question, a valuable addition to the repertory. The most important interpolations—viz., the couplets of the brigands, Beppo and Giacomo (taken from a one-act opera called *Actéon*), the trio in which *Fra Diavolo* joins his confederates (from *Les Chaperons Blancs*, a three-act opera, produced in 1836, the same year as *Actéon*), and the *saltarello*, which imparts unwonted animation to the last act—fall naturally into their places, and each being characteristic of the situation, while in no way sensibly interfering with the progress of the story, must be regarded as a welcome supplement. The actual "cast" of Auber's opera differs from that of last season, inasmuch as we have a new *Fra Diavolo* and a new *Zerlina*. We may say without preamble that the *Zerlina* achieved a well-merited success. *Mdlle Bianchi* enters thoroughly into the spirit of the part, and her Innkeeper's Daughter is distinguished no less for agreeable ingenuousness than sprightly bearing. The couplets in the scene where *Zerlina* innocently entertains the supposed Marquis with a portrayal of the character and exploits of *Fra Diavolo* do not, it is true, lie conveniently for her voice, although she gives point enough to the narration. But in the famous scene of the bedchamber, where the guileless maiden, on the eve of her wedding, unsuspecting of intruders, contemplates, not without satisfaction, her face and figure in the looking-glass, the music suits her thoroughly, and her singing is quite on a par with her acting, both being really excellent. *Mdlle Bianchi* would do well to give the air, "Or son sola" as Auber has written it ("encore" notwithstanding), in lieu of substituting for the repeat of the melody something else from another opera (*Haydée*), strangely at variance with the rest, and altogether unsuited to the personage of *Zerlina*. We are aware that *Mad. Bosio* used to reject the original song, for a *bravura* air, belonging to *Le Serment*, which, from the lips of *Zerlina*, was preposterous; but *Mad. Bosio* was a great singer, and great singers frequently take great liberties—instance, for example, *Mad. Adelina Patti*, who entirely spoils the significant last words of the Queen in *Les Diamans de la Couronne*, by the interpolation of a piece of vocal display no less unmeaning. *Mdlle Bianchi* should go on in her own quiet way, and gradually, by legitimate steps, reach the position she has so fair a chance of winning. The first appearance of *M. Capoul* created less excitement than had been anticipated. In fact, this gentleman at Covent Garden is precisely what he proved himself at Drury Lane—an actor and singer of the accepted modern French type, with no glimpse of the Italian school of training. We are inclined to think, moreover, that *Fra Diavolo*, though a reprobate of the first stamp, is a character demanding more vigour and manliness than it is in the idiosyncrasy of the popular French tenor to supply. *M. Capoul* is above all sentimental; and where he has not (as in *Faust*) a large amount of sentiment to deal with, he is hardly at his best. The most striking point, for example, in his *Fra Diavolo* was the scene where the Marquis courts "Miladi" through the medium of that exquisitely tuneful barcarolle, "Per riveder la bella" ("Le Gondolier fidèle"). Nothing could be more gracefully expressive than his delivery of this; and each interruption of its cadence, in agreement with the dramatic exigency of the situation, deprived his hearers of a veritable pleasure. In the lengthy and trying soliloquy of the last act, too, where the Brigand Chief sums up the history of his adventures for his own special gratification, *M. Capoul* showed much power of voice, a mastery of the gradations of force, considerable mimetic art, and enduring stamina, for which he was duly rewarded by loud applause and a "call." His weakest effort was in the second barcarolle, "Agnes la Zitella" ("Agnes la Jovenelle"), which in the old days, when *Fra Diavolo* used to be mixed up with all sorts of deleterious ingredients, was familiarly known among us as "Agnes, beauteous flower." In this, sung in the bed chamber of *Zerlina*, approximate to that of "Milord" and "Miladi," Koburg (Rocburg, or Alloah—*les trois se disent*), by force of abrupt contrasts and ineffective alterations of the text, one of the purest and loveliest melodies ever written, was partially spoiled. The refrain, "Non m'odi amico" ("Ami, n'entends tu pas?"), was at first given so loudly that it is difficult to believe the English lord and his spouse would not have been roused to inquire what was the matter, and then in tones so soft as would not have awakened a mouse. This ordinary expedient, however, created no impression, and the consequence was that one of the most beautiful pieces in the opera

passed off coldly. In the two trios that follow *M. Capoul* both acted and sang admirably, and was especially happy in the interview, when, by a false tale, *Fra Diavolo* raises the jealousy alternately of the English lord and the valiant Brigadier *Lorenzo*. At the same time there can be no doubt that *M. Capoul* is an acquisition of value to Mr Gye's company, and that we shall see him often in parts more completely suited to his style. About the other characters little need be said. For a dry "Milord," *Signor Ciampi* would be a very good "Milord," except for his "gagging," and for the fact that he will not allow his comrades, "Miladi" especially, represented by *Mdlle Scalchi* with her accustomed talent, to sing, without repeated utterances to himself in incongruous English, as though not a soul among the audience of the Royal Italian Opera understood one word of Italian. Hamlet's instructions to the players should be carefully perused and studied by this vivacious gentleman. We are aware that *Ronconi* used to take similar liberties now and then, but *Ronconi* was a genuine humourist, and much might be pardoned him. *Signor Sabater* (*Lorenzo*) gave his one air very well, and the two Brigands, who, in the bedroom scene are obtrusively offensive, were otherwise impersonated with such unctuous drollery by *Signor Tagliafico* and *Capponi* that the comic duet in the last scene, where they counterfeit the voice and words of *Zerlina*, obtained an encore quite unanimous. Beppo, we understand, is the only part in which *Signor Tagliafico* will appear during the season. This is to be regretted, for the fun of which he is in his own way a master becomes more and more rare. The performance generally of Auber's music, under the direction of *Signor Bevigiani*, was all that could be desired, from the picturesque overture (the march, "allegro maestoso," in which, however, might have been taken a little slower) to the end. Nothing could be better than the dancing of *Mdlle Girod*, as leading personage in the *saltarello*.

Signor Gayarre, the Spanish tenor, has at length made his appearance before an English audience. His reception on Saturday night, in the same part which will recall the still vividly-remembered leaving-taking of *Mario*, was nothing short of enthusiastic. Comparisons, always inadvisable, would be here wholly out of place, inasmuch as, in their general employment of vocal resources, no two singers could differ more essentially than *Signor Mario* and *Signor Gayarre*. We may say at once, however, that the Spanish tenor has ample means at command, and for the most part uses them to excellent purpose. His voice is one of rare quality, of considerable range, and seemingly equal throughout its compass. His command of the *mezzo voce* is noticeable, as also his power of graduating tone. His higher chest notes, however, are the most rich and powerful; and this leads him now and then, in climax, to display them in excess, as if the end of any particular phrase must necessarily be more prolonged and louder than all that precedes it. *Signor Gayarre* shows a *quasi* leaning towards the "tremolo," which of recent years has been the besetting sin of vocalists, not only French and German, from whom it is inseparable, but even Italians, who would appear to have abandoned that system of early and assiduous study formerly placing them above all contemporary singers, and in which—it is difficult to know why—they have only found equals among our own English artists, from *Braham* and *Inledon* to *Sims Reeves* and *Santley*. But with *Signor Gayarre* the indulgence in the fault we mention is so slight that, more especially in soft passages, it becomes rather agreeable than otherwise. His higher tones, when he gives them out with emphasis, seem all to come from the chest. Apart, moreover, from his voice and method, *Signor Gayarre* possesses qualities of essential importance as a lyric comedian. He has a good presence; his gestures are natural, graceful, or dignified as occasion requires; and he is clearly a proficient in the histrionic art. From his first entry he made a strong impression, which went on increasing to the end. His delivery of the *romanza*, "Un angelo," in the scene where *Ferdinando* unfolds his history to the chief monk, *Baldassare*, was given with a fervour that immediately raised the interest of his audience; and, in his subsequent interview with *Leonora* at the Palace, the impression was heightened, the beauty of his middle tones and his easy control over them being specially admired. During the course of the second act *Ferdinando* has nothing to do; but in the third comes the trying scene where the victorious captain of *Alphonso's* armies, enraged at the indignity to which he is submitted in return for the valuable services he has rendered, casts his sword and honours at the feet of the King, the hand of whose cast-off mistress he proudly disdains to accept. In a vocal sense the new tenor proved himself equal to the situation, but in a dramatic sense hardly so. Here, however, the actor is entrusted with as important a part as the singer—more important, indeed; and here the lover of *Leonora* should, for the time, be forgotten in the outraged hero. That *Signor Gayarre* should not have done exactly all that is indispensable for the adequate presentment of such a situation bodes nothing detrimental to his future career. He is young, and

has years before him for devotion to the higher cultivation of his art; and, if we are not greatly mistaken, he is likely to use them to good purpose. In the last scene—that of the Monastery of San Jacopo di Compostella, where Ferdinando obtains his final interview with the already dying and repentant Leonora—Signor Gayarre again aroused the audience to enthusiasm, his impassioned delivery of the truly pathetic air, “Spirto gentil,” or “Angiol d’Amore” (as it is diversely translated from the French text of Royer and Gustave Waëz), literally, as the conventional phrase is, “bringing down the house.” The final duet with Leonora would have been equally effective had Signor Gayarre followed the example of his partner, Mad. Scalchi, and allowed the rapturous melody to go on unimpeded. Enough, however, may be gathered from what has been said to convey the fact that the new tenor, with his fine qualities and occasional defects weighed in the balance, achieved a brilliant success, and is likely to be one of the stars of the season. Of course, before more confidently adjudging his merits, we must be guided, not only by a second performance in the *Favorita*, but by the impression he may create in his next part, which, if we are rightly informed, is to be that of Raoul de Nangis—another crucial test. Mad. Scalchi, whose progress is more and more remarkable, was the Leonora; and some of our opera-going readers may not have forgotten that it was she who had the honour of playing the same character, in July, 1871, when, at the Royal Italian Opera, Mario bade farewell to the scene of his many triumphs. Signor Bagagiolo, too, the Baldassare of Saturday night, was also the Baldassare on the same memorable occasion. It is enough to add that Signor Graziani, not for the first time by many, took the ungrateful part of Alphonso IX., and that the Inez was Mdlle Cottino. Signor Vianesi was conductor, and the performance generally was highly effective.

The operas since have been *Guillaume Tell* (Monday); *La Favorita*—for the second appearance of Signor Gayarre (Tuesday); and *Don Pasquale*—for the first appearance of Mdlle Marimon (Thursday). The *Huguenots* is announced for this evening.

A NIGHTMARE OF COPY AND MORAL RIGHT.

SPECTRE.—I am the Shade of Branngardt! I have a tale—OTHER.—Unfold!—SPECTRE.—My peace is broken in pieces! My peace of mind—my “Waldesranschen.” (Sings)

The body-snatchers came,
And made a snatch at me,
'Tis hard this kind of game
Wont let a body be!

OTHER.—I thought they had died out.—SPECTRE.—(Sings)

I deemed the last of all my cares
Would end with my last minute!
But if they went to their last home
They did not stay long in it!

OTHER.—What has this to do with “Waldesranschen”?—SPECTRE.—Knowest thou a man with soul so dead, that never to himself hath said—“This is my ‘Brooklet Whispers’”?—OTHER.—Yes, Fritz Schlegel; but he took it from the “Canto del Ruscetto” of Brocca, who took it from Steinweiss’s “Murmuring Rills.”—SPECTRE.—’Tis note for note my “Waldesranschen”! They trade on dead men’s ribs.—OTHER.—Well then, go.—SPECTRE.—I have been.—OTHER.—Who did you see?—SPECTRE.—(Sings)

’Tis weeks since last we met!
And I hope may meet again,—

I was referred to mine uncle.—OTHER.—There are no brokers!—SPECTRE.—No! nor a man who answers to the surname, Schlegel! Woe unto us! (Sings)

You think the worst of all your cares
Shall end with your last minute,
But when you reach your final home
You’ll quick be roasting in it!

You’ll hear no “Brooklet whispers” there,
Nor see the “Murmuring rills,”
The “Song of Brook” shall silenced be
By fire that never kills.

Cyprienestra.

To Oedipus.

A diligent mathematician, who would seek consolation in Differential Calcula and Conic Sections; would read himself to sleep with Proclus, Plotinus, and other Platonic commentators, to keep up his familiarity with this special kind of Latin; would be found absorbed in Persius, Tibullus, or Propertius in an omnibus, &c. Name him.

Sphinx.

MR MAPLESON’S PROGRAMME.

After some hesitation as to where Mr Mapleson should find a temporary home for his performances this season, the new house in the Haymarket has been fixed upon, and “Her Majesty’s Opera” is once again to be located in Her Majesty’s Theatre. The prospectus, already issued, informs us that the season will be a short one—of thirty nights, and that the house will open on the 28th inst. Without preliminary flourish the same official document comes directly to the point, on the strength of a list of singers with whom “engagements have been entered into.” From the department of first ladies it suffices to single out Mdle Tietjens, Mesdames Trebelli-Bettini and Christine Nilsson, at once to enlist attention. To the names of these distinguished artists are added those of two others unknown to London—the first being Mdle Carolina Salla, a young dramatic soprano, now performing in Paris, at the Théâtre-Lyrique, the other a Mdle Mathilde Nandori, of whom we are unable to give any account. Few will regret to welcome back so practised an artist as Mdle Varesi, or an aspirant so young, attractive, and promising as Mdle Mila Rodani, both of whom, in addition to Mdle Valleria, are announced. Among the tenors who have yet to win their spurs in England we observe Signor Gayarre, which, considering that he played the hero of *La Favorita* on Saturday and Tuesday evenings at the Royal Italian Opera, and is to play in the *Huguenots* to-night, requires an explanation which will best come from Signor Gayarre himself. Two other tenors are named, of whom we have never heard till now; while a third, Signor Carrion, is, if we are not mistaken, a son of the at one period highly-esteemed Italian vocalist who bore the same name. That the services of Signors Fancelli and Rinaldini are again secured will surprise no one; while the engagement of the veteran Tamberlik may surprise many, though none, we believe, disagreeably. Tamberlik was last here in 1869, during the period of “coalition” between Messrs Gye and Mapleson. A strong array of baritones and basses completes the catalogue, the names of Signors Rota, Del Puente, Galassi, Medini, and, last, not least, M. Faure, being conspicuous among them. Nothing is said bearing reference to orchestra and chorus, except that M. Sainton is to be leading violin, Mr Smithson chorus-master, and Sir Michael Costa “director of the music and conductor.” With regard to the repertory, besides selecting from twenty-five operas already familiar to the company, it is intended to add Gluck’s *Armida* (adapted by Salvatore Marchesi), in order to allow Mdle Tietjens an opportunity of assuming the character of Tasso’s and Quinault’s seductive enchantress. Rossini’s *Otello* is to be revived for Nilsson, Faure, and Tamberlik; Cherubini’s *Medea* for Tietjens; and what will perhaps excite more interest than anything else, Wagner’s *Olandese Dannato* (*Flying Dutchman*), with Christine Nilsson as Senta and Faure as Van der Decken. If all these pledges are fulfilled there will be little to complain of. To musicians and connoisseurs the largest amount of interest is likely to attach to Gluck’s *Armida*, first produced in Paris close upon a century ago (September, 1777—at the Académie Royale de Musique).

ROYAL ALBERT HALL.

Programme of Organ Recital by Dr C. G. Verrinder.

SATURDAY, APRIL 7, 1877.

Overture, <i>Egmont</i>	Beethoven.
Romance from the opera <i>Azor & Zemira</i>	Spohr.
Concerto in G minor	Handel.
Allegro Pomposo	Smart.
Scena	Guilmant.
Orchestral Prelude and Fugue	Mozart.
Andante from the 4th Symphony	Mendelssohn.
Grand Schiller March	Meyerbeer.

BARCELONA.—The Teatro del Liceo re-opened on the 1st inst., with *Aida*, Signora Singer sustaining the principal part.

MILAN.—The Teatro Dal Verme will shortly re-open with *La Vestale*, to be followed by *Il Giuramento*, *Ruy Blas*, and a new opera, of which the name has not transpired.

PARIS SCRAPS.

(From our Parisian Scraper.)

Since his accession to the managerial throne at the Salle Favart, M. Carvalho has been intent on proving that he belongs to the class of mortals who, as the poet informs us, do more than command, who deserve, success. He has done both. The gratifying results of his energy, skill, and perseverance are already visible in the reviving popularity of the theatre over which he presides. That popularity will, doubtless, be much increased by the new lyric drama, which he has just produced, and which is entitled *Cinq-Mars*, in four acts and five scenes, words by MM. Paul Poirson and Louis Gallett, music by M. Charles Gounod.

In choosing Alfred de Vigny's well-known romance as a basis for their libretto, MM. Poirson and Gallett enjoyed all the advantage to be derived from a telling title. But, on the other hand, they had to contend with serious difficulties in the treatment of the subject. It was impossible within the limits of four acts, the greater part necessarily left for the music, to include all the characters of Alfred de Vigny, while any idea of giving aught save a general notion of the motives animating the actors in the drama was out of the question. Thus, the Queen and the Cardinal, two of the most prominent personages, are omitted. The King becomes a mere passing shadow. To fill up this gap Father Joseph is thrust into the foreground, and thus obtains an importance bearing some likeness to the abnormal size which frequently renders the hands the most striking features, if I may employ such a *quasi* bull, in photographic portraits. The upshot of all this is that for those acquainted with the romance, the libretto appears somewhat unsatisfactory and vapid; the mutilation to which a favourite literary masterpiece has been subjected rendering them to a certain extent incapable of appreciating the music. As for those entirely ignorant of the novel, the effect of all this cutting and slashing is to render their comprehension of the libretto a matter of extreme difficulty. The initiated do not require to be told that this is a pity. A fact considered weighty enough to be bruited about in connection with *Cinq-Mars* is that M. Gounod was no more than three weeks in composing the music. When M. Carvalho succeeded M. Du Locle at the Opéra-Comique, ten years had elapsed since the composer of *Le Médecin malgré lui*, *Philémon et Baucis*, *Faust*, *Mirville*, and *Roméo et Juliette* had produced anything on the lyric stage. One of the first steps taken by M. Carvalho was to ask for a new work from the musician with whom he had achieved such triumphs at the old Théâtre-Lyrique in days gone by. The librettists immediately set to work. In a month they were ready. In three weeks, or, more correctly speaking, six-and-twenty days, afterwards, M. Gounod had completed the score. Particular stress has been laid upon this feat. In my opinion wrongly. When discussing any work of art, the main point should be the merit of the work, and not the period consumed in its production. In instances of this kind I cannot but revert to Lucilius, who—

"In horâ sæpe ducentos,

Ut magnum, versus dictabat, stans pede in uno;"

nor can I forget the next line wherein Horace remarks:—

"Erat quod tollere velles."

That M. Gounod should in so short a time have composed *Cinq-Mars* is wonderful; but, had he taken twice as long, he might, perhaps, have composed something better. That is my reason for not agreeing with those who attach unusual value to the rapidity with which the composer accomplished his task.

Overture, in the acceptance given to the word by musicians, there is none. In its place, we have a short introduction, terminating with a funeral march, which foreshadows, as it were, the tragic termination of the opera. The first act is laid at the Château of the Maréchale d'Effiat, mother of Cinq-Mars, as the latter, summoned by the great Cardinal, is about to start for the Court. Here is a good opportunity of which the librettists have availed themselves for introducing a double chorus;

"A la Cour vous allez paraître."

Then comes a duet, the "Duo du Livre," between Cinq-Mars and De Thou. The point here is the perusal by the two friends of a passage, which, in the words: "Ils furent aussitôt frappés du même glaive et leur sang se mêla dans le même tombeau," announces their own fate. "Ainsi soit-il!" is their comment, repeated by Father Joseph, the "Eminence grise," despatched by the Cardinal to bid Cinq-Mars hasten to the King, and inform the Princess Marie

de Gonzague that she is destined to become Queen of Poland. This sudden intelligence gives the two young people courage to confess the passion long latent in their breasts, and, after a cantilena,

"Nuit resplendissante et silencieuse,"

sung by the Princess, bearing a family likeness to the air which Marguerite warbles at her window, in *Faust*, the lovers sing a duet, the principal phrase in which:

"Faut-il donc oublier les beaux jours envolés?"

is happily conceived.

The second act is divided into two scenes. In the first we perceive Cinq-Mars on the pinnacle of happiness, having gained the King's favour and obtained his consent to marry Marie Gonzague. Especially worthy remark is a chorus sung by the Courtiers—

"Ah! Monsieur le grand ecuyer,
Permettez que l'on vous salue"—

full of spirit and caustic humour. Its only misfortune is that it reminds one of the chorus, "Vous voyez si je suis un ami" in *Les Huguenots*. Once more Father Joseph appears—charged by the Cardinal to say that, any promise of the King's to Cinq-Mars notwithstanding, the Princess Marie must marry the King of Poland. Here follows a trio which concludes scene one. In scene two, we are in the house of Marion Delorme, witnessing a ballet, *à la Watteau*, the music written in the style of the period. This is succeeded by the scene of the conspiracy, culminating in the line:—

"Sauvons le roi, sauvons la noblesse, et la France."

In the third act we have a hunting chorus, with a good deal of blowing of horns. The gem of the act, and perhaps of the opera, is the trio, "Ah! Venez que devant l'autel," for Marie de Gonzague, Cinq-Mars, and De Thou. There is, also, an air for Father Joseph, who comes to inform the Princess that the only chance of saving Cinq-Mars, to whom she has been secretly married, is a separation from him and a union with the King of Poland. The luckless girl consenting, is affianced in presence of Louis XIII. to her Royal suitor.

The fourth act transports us to the Château de Pierre-Encise. First comes a duet between Cinq-Mars and De Thou, lying under sentence of death. This is succeeded by a duet between Cinq-Mars and the Princess, one phrase of which,

"A ta voix le ciel s'est ouvert,"

is sung in turn by tenor and soprano. The whole winds up with a finale, comprising the funeral march of the prelude, and a canticle, on the prophetic words read by the two friends in the first act. The canticle brings the piece to an impressive conclusion.

The performance was generally good. Considering that Mdle Chevrier is a beginner, she did extremely well. She possesses a pleasing exterior and sings very nicely, but this does not suffice for such a part as Marie de Gonzague. Managers in the receipt of pecuniary grants from the State ought to be subjected to certain conditions, one being that they should not allow novices to appear. I have no doubt that, in time, Mdle Chevrier will hold a respectable, if not an eminent, position in her new profession; but common sense suggests that the fate of *Cinq-Mars* should never have been, to a certain extent, entrusted to a young lady whose experience, the fruit of long practice in the provinces, did not offer some guarantee that the confidence reposed in her would be justified. Mdle Chevrier's efforts have, it is true, been crowned with more success than anyone had a right to expect—but the risk was imminent. Mad. Franck-Duvernoy, in a part (Marion Delorme) not suited to her, sang effectively in the second act. Mdle Philippine Lévy was an admirable singing Shepherd, of the Dresden China type, in the divertissement, which owes much to Mdle Marquet's dancing. The new tenor, M. Dereims, has a good stage presence. His voice is pleasing but not strong. De Thou found an able representative in M. Stéphane, transformed, for the nonce, from a tenor into a baritone. M. Giraudet gave importance to the part of Father Joseph. M. C. Lamoureux rendered yeoman's service with his orchestra, and M. Heyberger with the chorus. The dresses are in the best taste; the scenery is good. In a word, *Cinq-Mars* is, at least, a *succès d'estime*, but by no means a work likely to add to M. Gounod's repute as a dramatic composer.

ROME.—Signor Boito's *Mefistofele* has been performed at the Teatro Apollo. The composer had twenty-four calls. (!)

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MR CHARLES HALLÉ'S
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MR CHARLES HALLÉ has the honour to announce that his SEVENTEENTH Series of PIANOFORTE RECITALS will take place on the following Afternoons:—

FRIDAY, May 4, 1877.
FRIDAY, May 11, "
FRIDAY, May 18, "
FRIDAY, May 25, "

FRIDAY, June 1, 1877.
FRIDAY, June 8, "
FRIDAY, June 15, "
SATURDAY, June 23, "

As on several previous occasions, MR CHARLES HALLÉ, during the following Series, will introduce Concerted Music into his programmes, each Recital to terminate with one of Beethoven's Trios for pianoforte, violin, and violoncello. In addition to the three Trios, in E flat, G and C minor, Op. 1, the two in D and E flat, Op. 70, and the Grand Trio in B flat, dedicated to the Archduke Rodolphe (Op. 93), presented in chronological order, the Variations on the air, "Ich bin der Schneider Kakadu," Op. 121a, and the Variations in E flat, Op. 44, will be included—the latter for the first time. The programme on every occasion will contain a work by Johannes Brahms, comprising, among other compositions, the Quintet in F minor, the three Quartets for pianoforte and stringed instruments, the Trio for pianoforte, violin, and violoncello; the Trio for pianoforte, violin, and horn; the Sonata in F sharp minor, for pianoforte, *solus*, &c. The remaining items will be selected from the works of masters universally recognised as "classic," as well as from those by distinguished representatives of the modern school. MR HALLÉ will play Schubert's Fantasia in C major, Op. 15; Schumann's Fantasia in the same key, Op. 17; "Kreisleriana," Op. 16; "Davidsbündler Tänze," Op. 6; and "Sechs Mignonnes" ("Carnaval"), Op. 9; Chopin's Sonata in B flat minor, &c., &c.

For the concerted pieces, MR HALLÉ has secured the co-operation of M^{rs} NORMAN NERUDA and HERR LUDWIG STRAUS (violins), HERR FRANZ NERUDA (violoncello), and other eminent Artists. With their aid he hopes to impart to his programmes such variety as may afford satisfaction to his many and constant supporters.

Each Recital will occupy two hours in performance—commencing at Three o'clock and ending at Five p.m.

The customary analytical notices will accompany the programmes.

PRICES OF ADMISSION.

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Subscribers wishing their Seats reserved are requested to notify their intention to Messrs Chappell & Co., on or before Monday, May 1.

DEATH.

On April 6, at Kidlington, near Oxford, ALEXANDER ROBERT REINAGLE, in his 78th year.

With this number of the MUSICAL WORLD Subscribers will receive four pages extra, and again, from TIME to TIME, as expedient.

The Musical World.

LONDON, SATURDAY, APRIL 14, 1877.

Episodes on Change.



DR SHIPPING.—You have heard Gayarré at Gye's?

DR QUINCE.—Yes.

DR SHIPPING.—Do you like him?

DR QUINCE.—Yes.

DR SHIPPING.—I have not seen him; but Mapleson has engaged Gayarré, whom I heard at Buenos Ayres.

DR QUINCE.—Do you like him?

DR SHIPPING.—Yes.

DR QUINCE.—I wonder if he is as good Gayarré?

DR SHIPPING.—I've no idea. I shall go in for Gayarré.

DR QUINCE.—I shall go in for Gayarré.

[Exeunt severally, to Russian and Turkish.



IN our last impression we quoted an article about Tiszt, from that spirited new journal, *Mayfair*. This led to such fierce and wide-spread discussion, that we are induced now to quote an article about Wagner, from the same leaf:—

"Whatever the financial and artistic success of the Wagner concerts at the Albert Hall may be, they will not pass by without making a good deal of noise in more than one sense. It is a favourite custom with modern critics to compare great singers and composers with celestial luminaries. Wagner undoubtedly belongs to the stars of first magnitude, but he is not, like Mozart, or Handel, or Mendelssohn, a planet of quiet and sustained beauty for everyone to worship and admire; rather may he be likened to an enormous comet lighting up the heavens with fierce splendour, and portending storm and earthquake and internecine war.

"Signs of the latter have preceded his promised arrival by more than a month. Friendly voices have been raised in the English press greeting his advent, but the spirit of enmity and predetermined fault-finding has become equally noticeable, and a prominent daily contemporary has not thought it beneath its dignity to revive an absurd story of a pair of kid gloves put on at the wrong moment and with sinister purpose. Is not a quarter of a century time enough to forget and forgive? And besides, what is there much to forgive? Wagner is said to dislike Mendelssohn's music, and to have pronounced that fact in a manner more emphatic than dignified. He may, in that respect, have shown want of judgment and tact, but has that anything to do with the value and beauty of his own music? Is he the on' great artist who refused to acknowledge another creative mind antagonistic, or not akin to his own? Did not Mendelssohn dislike Schumann's music, and Schumann Wagner's, and did not Cherubini speak of Beethoven's with a contempt that in a smaller man would have been as ludicrous as in him it was deplorable. And yet nobody has dared to assert with regard to these composers that narrowness of vision in particular cases implied want of original creativeness; rather the reverse.

"It may be said with some show of truth that Wagner himself has provoked much of the hostile feeling shown towards him from the very outset of his career. He likes the fight for the fight's sake, and a phrenologist would no doubt discover a beautiful development of the 'combative bump' on the composer's cranium. Wagner's wholesale attacks on fellow composers and conductors, on theatrical managers and singers and critics, and 'The Jews' in general, are but too notorious, and, what is worse, the master's idiosyncrasies have been grotesquely exaggerated and repeated, *ad nauseam*, by a herd of imitators. Much as all this may be deprecated it ought not to be forgotten on the other hand that Wagner's polemic has done immense service in clearing the atmosphere of theatrical life. There are, of course, candid worshippers of things existing, who see in the modern operatic stage the best possible of dramatic developments in the best possible of worlds. But persons less endowed with the enviable gift of optimism have long deplored the increasing want of rhyme and reason in the libretti of our days, combined with a coarseness of musical and spectacular effects at which Gluck and Mozart would have shuddered. To such observers Wagner's charges appear just, although too sweepingly applied, and they are willing to remember that the slaying of a singer like Marsyas was not thought unworthy the god of light and song.

"As regards more especially Wagner's intended visit to this country, it would be most advisable for friends and foes to sink all personal considerations for a season. We shall have to deal with the composer and conductor, not with the critic. However much the latter may have sinned or been sinned against, this is not the time for further offence or resentment. The most primitive duties of hospitality and generosity ought to damp our critical ire. For Wagner's music, it must be borne in mind, will appear to disadvantage on the occasion we speak of. It is all but inseparably

wedded to dramatic action, and the concert-room for it is a land of exile. The Albert Hall, moreover, has not as yet established its reputation for acoustics, and whether the Music of the Future will be able to rouse its echoes to harmonious concord remains to be seen. On the other hand there will be a splendid opportunity for dispelling an old and deeply-rooted prejudice. Wagner's antagonists are apt to account for the undesirable but equally undeniable success of his works, wherever they are adequately put on the stage, by what they are pleased to call the *spectacle*, refusing to acknowledge the difference between beautiful and picturesque scenery, introduced with poetic intent, and the coarse pageantry of the ordinary operatic stage. This *spectacle* they allege to be the essence of Wagner's art, the music being only a kind of accidental accompaniment without sufficient melodious stamina to support a separate and independent existence. This opinion will be set at defiance by Wagner's appearance at the Albert Hall, and this boldness alone ought to be sufficient to secure for his music, what English critics have hitherto been slow in granting, a fair judgment on its own merits."

It is to be devoutly wished, in spite of the foregoing, that there will be menaces or splitting of craniums.



OCCASIONAL NOTES.

THE Emperor of Germany has received, as a present from some well-meaning amateur, a collection of autograph MSS., comprising, among other things, the four volumes of sketches made by Beethoven for his symphony in F (No. 8); a symphony by Schubert (who seldom made sketches); two quintets by Spohr; and pieces by Weber and Thalberg. As the Emperor lays no pretensions whatever to a knowledge of music, it is hard to guess why the well-meaning amateur should have confided such treasures to His Majesty, instead of to some public library or museum. Possibly that may still be their ultimate destination.

THE MS. copy of an unpublished three-act opera, called *Jean de Chimay*, composed by Auber in his early time, twelve years before his *Sejour Militaire* was produced at the Théâtre Feydeau (1813), has been presented to the Bibliothèque de Brussels. It was written when the great French musician was on a visit at the Chateau Chimay, where he was always hospitably received. As Auber was born in 1784, he can scarcely have been more than seventeen when employed upon this opera. It is not impossible that the original MS. may be obtained for the library of the Paris Conservatoire, whose valuable collection of MS. scores of Auber would, by so interesting an addition, be rendered still more complete.

TO-DAY we are promised, at the Crystal Palace, three hours with Anton Rubinstein, the entire programme being made up from that composer's music, he also being pianist and conductor. This is a severe test—too severe, we think, in the present instance.

SPEAKING of Mad. Catalani in connection with a concert given by her at Liverpool in 1822, the critic of a local paper says: "Such was the torrent of sound she emitted at one moment, that the glassglobes pendant from the central chandelier were powerfully agitated and struck against each other."

THE late Dr Edward Rimbault left, at his death, an unpublished Cantata, which will shortly be issued by Messrs Curwen & Sons. The words, selected from various poets, relate the incidents of country life during the seasons of the year; and the music, in the old English style, is said to be melodious and genial.

THE other day a lady and gentleman were listening very attentively to Hector Berlioz's music, at one of M. Colonne's Châtelet Concerts. "That is fine," remarked the lady; "what is it?" "My dear," replied the gentleman, after a glance at his bill, "it is *La Damnation de Faust*." Then, assuming the air of a connoisseur, he added: "Like Gounod's *Faust*, it is taken from a novel by Werther, a German writer, with whom you are acquainted."

CONCERTS VARIOUS.

MISS ALISON LEIGH gave an evening concert at Seymour Hall, Portman Square, on Tuesday, April 10. Miss Leigh, Miss Amy Harold, Miss Barton, Mr King, and Mr Balfour sang various pieces, Mr Ch. J. Bishenden, being encored in the "Village Blacksmith," substituted "The Outlaw," after which he was twice "called." Mr Bishenden also sang, "Thus saith the Lord" (*Messiah*), which he repeated, and joined Mr Balfour in "The Lord is a man of war." The concert gave much satisfaction. Herr Schubert conducted.

MILLE ST GERMAINE's *soirée musicale*, in aid of the building fund of St John the Baptist, Kensington, took place at her residence, 44, Holland Road, on Wednesday evening, April 4th. Mdle St Germaine accompanied all the songs and part-songs given by her pupils, who did ample justice to their able instructress. "Charity," part-song by Rossini, and "The Reapers" (Pinsuti), were well sung by the ladies of Mdle St Germaine's class. The scena from *Il Trovatore*, "The Miserere," by Mrs Stretton (amateur), and Mr Strong, in conjunction with the ladies of the class, was loudly applauded. John Barnett's "Magic Wove Scarf" (trio) sung by Mrs Stretton and Messrs Strong and Connery, produced a marked effect. Mr Connery was loudly called after "The King's Highway," for which he bowed his acknowledgment. Randegger's trio, "I Naviganti," capably sung, completed the vocal part of the concert. The Misses Allitsen, although announced in the programme, were unable to appear through indisposition. Miss Lillie Albrecht, who gave two solos, the Scherzo in B flat (Chopin), and Döhler's Fantaisie on *Guillaume Tell*, with perfect taste and brilliant execution, received genuine applause. The evening was altogether a success.—A. B.

PROVINCIAL.

AXMINSTER.—On Thursday evening, the 5th April, a concert of an attractive character took place in the boys' room, at the Board Schools, assisted by many amateurs with the musical members of the Axminster Literary and Musical Society. The pianoforte playing of Miss Shapley, pupil of Mr F. B. Jewson, at the Royal Academy of Music, was the feature of the evening. The brilliant execution of Miss Shapley, especially in Thalberg's "Home, sweet home," charmed the audience, and in two compositions by F. B. Jewson, "Twilight" (Nocturne) and "Alexandra" (Valse Brillante) the young artist won golden opinions. Mr Webber conducted. The arrangement of the room was excellent and decorations admirable. The concert was in aid of the funds of the Axminster Cricket Club. The room was completely filled.—FULMAN.

BRIGHTON.—Mr Staniforth (organist of St Margaret's Church, Brighton) gave his annual concert in the Dome Assembly Rooms, on Wednesday evening, April 4. The vocalists were Miss Catherine Penna (her first appearance in Brighton), Mr Wilford Morgan, Mr Frank Elmore, and a choir of about fifty voices. The instrumentalists were the band of the 20th Hussars and Mr Worsley Staniforth, organist. Miss Catherine Penna sang Rossini's "Una Voce" in splendid style, and a hearty call was awarded to her. In the second part she achieved equal success in Benedict's "Skylark." In her own composition, "Absence," and in Bishop's "Bid me discourse" she also obtained hearty applause. Her *début* was a decided success. Mr Wilford Morgan was deservedly called after "My Sweetheart when a boy."

LEEDS.—Herr Wilhelmj's concert party, under the direction of Messrs Hodge & Essex, have been here. The Hungarian violinist made a great "hit." His playing was much admired. The *Yorkshire Post* praises him highly, and also compliments the vocalists, especially Miss Allitsen, whose rendering of Mr Hullah's "Three Fishers," obtained a unanimous encore. Herr Niemann was the pianist, and his performances were duly appreciated.

WALTHAM (Essex).—A musical entertainment was given with success in the Literary Institution, on Easter Tuesday, by Miss Isabel Furguson and Mr J. B. Balfour, entitled "English Songs—Old and New." Several ballads, well sung by both vocalists, had to be repeated.

GREENOCK.—The Choral Union gave Mendelssohn's oratorio, *St Paul*, on Friday evening, April 6, to an audience that completely filled the Town Hall. The solo vocalists were Miss Anna Williams, Miss Emily Done, Mr Thurley Beale, and Mr Charles Abercrombie, whose "style and method are both good"—says the *Greenock Telegraph*—"and his voice of considerable power and purity. His singing of 'Men, Brethren, and Fathers!' and the following recitatives, were artistic and finished. Mr. Cole was the leader; Mr Pouller, organist; and Mr Cross, conductor. The choruses were, with a few exceptions, well sung by the members of the Choral Union.

UNBRIDGE.—The last concert of the Choral Society was given in the public rooms on the 5th inst. The artists were Mrs Osgood, Mr Barton McGuckin, Signor Federici, Mr L. Szczezanowski (violin), Mr T. Mountain (harmonium), and Mr J. Walsh (pianoforte). The choir, consisting of 120 voices, sang with great precision several of Handel's choruses, and, in the second part, various madrigals, choruses, and part-songs, Mr Henry Leslie's "Lullaby," Schumann's "Gipsy life," and Smart's "Stars of the summer night," being particularly well rendered. The solo vocalists were all very successful. The more noticeable "numbers" were "I know that my Redeemer liveth" and Gounod's "Ave, Maria," by Mrs Osgood; "But thou didst not leave," by Mr McGuckin; and "There is a green hill" (Gounod), by Signor Federici. Mr Szczezanowski created quite a sensation in the *andante* and *finale* of Mendelssohn's Violin Concerto, and was joined by Messrs Mountain and A. D. Miles in the *entr'acte* from Gounod's *La Colombe*, arranged as a trio for violin, harmonium, and pianoforte. Mr A. D. Miles conducted.—A. D. M.

THE LATE WILLIAM CHANNING.

This celebrated scenic artist, after a painful and wasting illness of about seven months, died, at Leith, on Saturday, the 31st March. He was born about the beginning of the present century, and studied at Covent Garden under the famous Zara, from whose instructions he profited much, and acquired that felicity of execution for which he was subsequently distinguished. In after life he passed many years in Edinburgh, and painted scenery under several managers in turn—Murray, Black, and Wyndham—his labours there being highly appreciated. He was a man of good social qualities, well read, genial, and an enthusiast in his own profession, while he also appreciated poetry and music. From 1845 onwards, for several years, he and Mr Sam Bough, R.S.A., worked together as scenic artists, and till the last hour of his life remained warm friends. The funeral took place on Tuesday, the 3rd inst., at Warriston cemetery, when there were present the following gentlemen: W. N. Robertson, Esq., of Maturatta House, Edinburgh (brother-in-law of Mrs Channing), Mr D. Baptye (brother-in-law of deceased, who was chief mourner), Sam. Bough, Esq., R.S.A., the Rev. Mr Strong, Mr A. Wilson, and a few personal friends and neighbours of the deceased. The service was impressively read by the Rev. Mr Strong, after which the party sorrowfully broke up, having paid the last tribute to the memory of William Howard Channing.

MISS MELLER.

(Communicated.)

A young lady pianist, Miss Clara Meller, from London, has been attracting the attention of the musical critics in Leipsic, where she has made successful *debuts* at a *matinée*, and at a concert at the Gewandhaus. She again appeared at the Euterpe Concert in that town on the 27th February, after fulfilling engagements in company with Mdme Peschka Leutner, where she was most favourably received, the Continental papers speaking in high terms of her talent. The Leipsic press are loud in her praise, especially of her rendering, without the aid of notes, Beethoven's concerto in G major.—[Why "without the aid of notes?" What good purpose can that serve? —D. P.]

Yasha and Yabe a.

What a wonderful man is Chatterton!
What a deal he must have to patter on!
To manage three Theatres right off the reel,
And keep, ready wiggled, three Judges of Appeal!

To Sutherland Edwards, Esq.

Benwell.

THE CLIFFORD DRAMATIC CLUB.

A very numerous attended performance, under the immediate patronage of the Duchess of Richmond and Gordon, was given by the members of this club, on Saturday, the 7th inst., at St George's Hall, Langham Place, for the benefit of the Ladies' Industrial Society, 11, Porchester Street, Hyde Park. The programme included the farce of "*Matrimonial. A Gentleman*," etc., by J. V. Bridgeman, first produced at the Olympic with Mr Compton in the principal part; a Selection of Music; and H. J. Craven's drama of *Miriam's Crime*. The farce went off very well, Mr H. J. Levett rattling amusingly through the character of Chintip, while Miss L. Clare was pretty and arch as Jenny. The other personages found more or less able representatives in Mrs James Davey, Messrs James Davey, A. R. Fishbourne, A. Stanley, W. H. Malony, and —, the gentleman officiating as prompter, who, though "lost to sight," as far as the audience were concerned, was evidently "to Memory dear," when Memory happened, as was too frequently the case, in the farce, to fail those who had not studied sufficiently to please her. A pleasing feature in the Musical Selection was the rendering of Hatton's quartet, "Good Night, Beloved," and "The Hemlock Tree," by Messrs Ratcliffe, Mills, Curtis, and Treherne. So favourable was the impression produced by these gentlemen that their non-appearance to sing two more quartets set down for them in the bill caused general regret. The solo vocalists, Mdle Ester Marini, Mdle Gabrielle Rubini, Miss Emily Laing, and Mr Reginald Soppitt, gave several songs with taste and feeling, and received in return loud and frequent marks of approbation. Biles and Scumley, the two principal male characters in *Miriam's Crime* were entrusted respectively to Messrs A. Stanley and W. Leighton, who fully justified the confidence placed in them by their fellow members, and the applause bestowed on them by the audience. Mr Stanley's make-up and acting as Biles were redolent of genuine humour, and provoked continuous roars of laughter. As Scumley, Mr W. Leighton displayed a distinctness of conception and power of realisation which rendered his impersonation vivid and impressive. His make-up, like that of Mr A. Stanley, was excellent. Mr R. Tyser acquitted himself creditably in a task—that of playing a lover—which is far more difficult than the uninitiated suppose. His Bernard Reynolds, though, perhaps, too subdued, was gentlemanly and effective. Mr Hugh Marston was a good representative of Huffin, the family lawyer, and Mr. J. Levett was very funny as Daniel, a servant, who, with the richest of brogues, is always denying his Hibernian nationality.

In consequence of a domestic bereavement in the family of Mrs G. Belmore, Mrs Leigh Murray undertook, at a few hours' notice, the part of Miriam West. In handbills distributed about the Hall, the management requested "the kind indulgence" of the audience for the lady "in attempting a rôle so entirely out of her line," but the request was entirely superfluous. Mrs Leigh Murray not only was letter-perfect, notwithstanding the short notice, short enough to have made even an outfitter quail, but played the character as none but an accomplished actress could, and as though she had spent weeks in its elaboration. There was not the slightest trace of haste or uncertainty. The picture she presented of the heroine was worked out with a vigour and force of emotion, tempered by the most feminine gentleness, and an attention to the nicest gradations of light and shade, which held the audience captive, and fairly surprised those who had never before seen Mrs Leigh Murray in such a part, and were, therefore, ignorant of the varied nature of her talent. Such persons must have had some difficulty in believing that the lady who on Saturday last enlisted all sympathies as Miriam West was the lady who but a short time since had been representing for months a personage so diametrically different to Mr Craven's heroine, namely: the ill-natured, calumnious, back-biting Mrs Crossley Beck at the Prince of Wales's, and by her true and unobtrusive art merging her own pleasant individuality in the peculiarly disagreeable and aggravating idiosyncrasy of the highly objectionable female in question.

Miss Clara Lee was another lady who, at the same short notice, kindly came to the assistance of the distressed Cliffordians, and by her clever, lady-like acting in the farce lent importance to a part, that of Emily, hardly worthy of her.

COLOGNE.—Mad. Pauline Lucca lately played a star engagement of three nights at the Stadttheater, the operas being *Aida*, *Les Huguenots*, and *Il Trovatore*. In consequence of her success, she was engaged for another night, appearing as Mignon in Ambroise Thomas's opera of the same name. During her stay, she received a deputation from Brussels, asking her to accept a post of professoress in the Conservatory of that city. She declined the proffered honour, having resolved to retire altogether from public life,

Hauptmann on Wagner.*

In the concert of Schröder-Devrient several interesting things were given; among others, the overture to *Ruy Blas* by Mendelssohn, and scenes from the opera *Rienzi* by Richard Wagner, which he himself directed. In Wagner's music I have found far more of stretching and straining than of solid satisfying matter. One cannot judge, to be sure, of the effect of a whole opera after a few single pieces; but the kind of music is very manifest in them, and that pleases me not; it is, again, the unmusical kind, which clings to the expression of the single details, which, where joy and sorrow are the subject, holds the two apart and seeks to express each musically by itself. That is setting things to music as the watch-makers understand it, when they speak of setting a watch in oil, where every peg is tipped with oil. But the words should be set to music as one sets a fish into the water, taking them out of the dry and separating element of the understanding into the mediating, fluid element of feeling. That is how the Italians do it, and those artistically related to them, like Mozart and Spöhr—who will not take it ill of me that I count them among these. When we speak of Italians we are not to think only of Donizetti and Bellini, but of Raphael, Leonardo and Titian—of the finest flowers of art.—(1842.)

Tannhäuser has been given three times here. The applause was still undecided in itself; not that it was not loud; but one hears even in the clapping of hands whether it comes from a sure or doubtful feeling of applause. The future alone can make it clear. I heard the opera on its first performance, had also heard it several years ago in Dresden, where it was very well given; but just as little here as there was I at the end of it in such a mood as one ought to be after a good work of art—in a harmonic, satisfied mood. Such music costs the hearer a continual strain. An opera on which the composer has laboured for months we have to hear through in three hours; he has had hours and days of recreation in the course of it, but to us is granted not a moment; the hearer also needs some rest, some intermission, but he does not find it in such a work, which keeps on steadily without any moments of repose. The Hymn of the Pilgrims, which returns so often in the opera, might have formed a moment of repose, against which the more passionate moment would be set off in stronger relief; but even this hymn is tortured both in melody and harmony, and seems given to the chorus singers only to put them out of tune. It is perhaps designed to express the contrition and remorse of the pilgrims; but this was hardly the place to make that prominent; a quiet element might have come in here quite fitly in a poetic and artistic manner. Even the song of the shepherd boy, after the first impassioned scene in the Venusberg, is only a melodic, or an unmelodic, curiosity; and it is very improper in the youngster, after he has taken notice of the pilgrim procession and has knelt down, to intrude his piping (*Schalmiedudel*) into the pauses of the choral strain.—The minstrels' contest, with its continuous declamatory 4-4 measure, is now and then very tedious. In the third act, the long recited narrative of *Tannhäuser*, about the result of his pilgrimage to Rome, is also not a fortunate dramatic moment. Musically many things in *Lohengrin* have pleased me better than anything in *Tannhäuser*. There we have some choruses of most beautiful sonority. Yet *Lohengrin* as a whole must be fatiguing in a high degree. But it is meant and done in earnest; the whole man is in it throughout; and that is respectable. The poetic element certainly is very significant; but there is wanting an artistic element to bear up freely the impassioned subject-matter which so weighs upon us, which, being without form, as bare realism oppresses and torments us. When one comes out of a drama or an opera feeling as if bruised and crushed, there is something not quite right about it.—(1859).

BERLIN.—*Manfred*, with Schumann's music, has been produced at the Royal Opera-house with decided success. Herr Radecke was the conductor.

RAFFALO (*Liguria*).—The theatre here was recently burnt to the ground. During the fire the landlord, Signor Rainuffo, was seen to enter the building and disappear amid the flames and smoke. A shudder ran through the crowd. What could be his motive? Had he determined, driven mad by his loss, to commit suicide, or had he bravely risked his life to save that of a fellow-creature? The anxiety of all present was intense. Luckily, it was not very prolonged. In a few minutes Signor Rainuffo emerged triumphantly from the incandescent mass. The pent up feelings of the multitude found relief in a ringing shout. He had rescued his—crush-hat.

* From Hauptmann's *Letter to Spöhr*—translated for Dwight's *Boston Journal of Music*.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

"The play is o'er, the curtain drops,
Slow falling to the prompter's bell.
The tired actor looks around
And makes his bow to say farewell!"

or, in other words than those of the great author of *Vanity Fair*, the theatrical season at Boulogne-sur-Mer was brought to a close on Sunday the 25th March. Benefits were in vogue during the last month of the season. One which was very well attended was for the Lyonnais workpeople. The pieces given since my last letter were *Jeanne, Jeannette et Jeanneton, Barbe Bleue, La Mendiante, Les Enfants, Le Supplice d'une Femme*, and two clever "local pieces," *Une Scandale de Boulogne* and *Une Fable de la P'taine*. On Monday, March 26th, the artists took the theatre on their own account, and gave *Les Deux Aveugles, Le Supplice d'une Femme, Scandale de Boulogne*, a miscellaneous concert, and last, not least, a "Tombola," a prize in the shape of a live sheep (!) which was won by "a small child" in the pit. There have been several concerts and "Tombolas" in the town for the benefit of the poor Lyonnais workpeople. I wonder some of you English do nothing for their benefit. Make a committee of ladies and "gentlemen of the long robe," who all wear silk, and get up a good concert! Eh?

M. Quettier of this town has taken the Salle des Concert, Rue Siblequin, and is giving "Conférences sur le Théâtre" three times a week. The first was on "Les Médecins au temps de Molière," illustrated by the play of *Le Malade Imaginaire, Trombalcaza* and *Cerette en Prison* were also given. These entertainments will make a "passe-temps" during the three months' recess.

For the information of visitors to Boulogne, the tickets for the season at the Etablissement des Bains, admitting till January, 1878, to concerts, balls, &c., if taken before May 1st, are 20 fr. (16s.) each. After that date, 30 fr. will be charged; but monthly and fortnightly admission tickets in proportion will be issued—a step in the right direction. Let us hope the *Direction* will be better carried out this season. X. T. R.

Boulogne-sur-Mer, 4th April, 1877.

BALFE'S TRIO IN A.

(From the "Illustrated Sporting and Dramatic News.")

The name of Balfe is dear to all who take interest in the cause of English art, and the trio (in A major) for piano and strings served to show that, independently of his facility and brilliancy as a composer of operas, he possessed the power of creating "abstract" music, capable of satisfying the demands of severe criticism. His trio contains the usual four movements, all of which are conspicuously melodious and well-written, and one of them (the *scherzo*) so bright and sparkling that it was enthusiastically encored. In style, the trio approaches rather to Haydn and Mozart than to the work of such modern lights as Rheinberger and Brahms. It is free from affectation and eccentricity, and pleases at once. Balfe has something to say, which may be neither recondite nor transcendental in its scope, but is worth listening to, and is clearly told. It is the fashion with a few *soi-disant* critics to prefer the mysterious compositions which "can only be thoroughly comprehended and enjoyed after four or five auditions." But if art of this kind be unquestionably long, it is equally certain that life is short, and the majority of mankind must be pardoned if they cherish the opinion that it is wiser to partake of enjoyments that are immediate, facile, and obvious, than to undertake a series of expeditions in search of treasures whose existence may possibly be doubtful. The best music is not that which is at first repugnant, though afterwards acceptable, but rather that which pleases when first heard, and unfolds fresh sources of delight at every hearing. Without claiming this rare kind of distinction for Balfe's A major trio, it may be said of it that it is a bright, melodious, and satisfactory work, which must always be heard with pleasure, and add to the reputation of its composer.

NANTES.—*Hamlet* has been performed at the Grand-Théâtre, the expense of the scenery being defrayed by the town.

DIEPPE.—M. Bias, the new manager of the Casino, is erecting a theatre, close to the sea, to form part of that establishment.

BRUSSELS.—In consequence of a slight illness, Mad. Christine Nilsson was compelled to defer her engagement at the Théâtre de la Monnaie, and to reduce the number of her performances from six to three. She is announced to appear this evening.

MUSIC IN CATHEDRALS.

At the usual monthly meeting of the Musical Association, held at 27, Harley Street, Cavendish Square, Mr W. A. Barrett read a paper on "Music in Cathedrals." He said that he wished to offer a few suggestions for the continuation of that long-needed improvement in the use and management of cathedrals which had been so happily inaugurated of recent times, and he could only regret that they did not originate with the cathedral authorities, but were accepted as necessities arising from external pressure. The present time was one in which music and musicians were receiving a worthy recognition, commensurate with their position and profession. Musicians had earned the right to speak, and could command some attention for what they had to advance. After alluding at some length to the unsatisfactory manner in which choristers and lay clerks were treated in most cathedrals, he said that the precentors at cathedrals should be laymen and professional musicians, skilled in the knowledge of music. He would not, however, exclude a truly competent clerical precentor, one who had graduated in music at his college, for instance, but the office should not be held by an amateur, whether clerical or lay. With regard to the character of the music, he considered that every style of good music of all ages should be represented at one time or another during the year, but some preference should be given to that which was expressly written for the use of the Church over that which was a mere adaptation from one popular composer or another. The introduction of adaptations had led to a system of prolonging sentences and fitting certain expressions with corresponding scale passages with a very unsatisfactory result. That process of word-worrying was irritating in the extreme. In fact, the art of cathedral singing was lost, and chorus singing had taken its place. Vocalisation had given place to vociferation. Writers of cathedral music wrote theatrical and sensational—not emotional—stuff, knowing that it commanded the market, and until the right-minded composers could obtain a hearing the gaps in church music would be filled by those who spoil a good cause for their own profit. Music, which formed so important a part in the services of the Church, until lately had hardly received the attention or encouragement which it deserved and demanded. Musicians had begun to perceive that sentimentality with regard to their art was a ridiculous fancy, and that they had a right to be recognised as members of an industrial community who, having to meet certain claims of society, in their turn made demands which society must admit. The time was surely though slowly coming when works of art, furnished for the service of the Church, would become a source of great emolument, if not a fountain of honour, to the producer. A cathedral musician should be able to devote the whole of his talents to the service of the Church. He should not be compelled, as all were, to eke out existence by what were frequently undignified shifts. In conclusion, he remarked that they might do as they could for the elevation of music in cathedrals, but, until cathedral composers learnt to employ the liberty allowed them with a less degree of license than at present, the works of the old writers would stand as memorials of reproach for ill-used talents, and our cathedral music would go down to posterity, if not as a sorrow and a shame, at all events as nothing in the way worthy of their extended and extensive knowledge of the art of music. The proceedings terminated with a vote of thanks to Mr Barrett.—*Morning Post*.

The Teipsic "Signale" on Raff.

The fifth Euterpe Concert, on December 12th, had for its principal numbers: the Concerto in G minor, for string orchestra, two *obligato* violins, and an *obligato* violoncello, by Handel; the symphony, *Lenore*, by Raff; and the fantasia for piano, chorus, and orchestra, by Beethoven. The writer of these lines heard Raff's Symphony for the first time. His impression of it is about as follows: the first movement seems, in matter and in form, to belong to the best and most enjoyable that Raff has produced. The second movement (*andante*) has a very fair beginning, but in its further development grows more and more diffuse and rambling, and leaves at last an oppressive sense of irksomeness. The third movement (March) is, to our taste, somewhat vulgar, and offers only in its middle part some weak amends for its vulgarity, nay, almost triviality. Finally, the fourth movement—the direct musical illustration and description of Bürger's ballad, while the other movements are only occupied with the bliss of love and the separation of Leonora and Wilhelm, that is to say, with what precedes all that is contained in the poem—was to us one of the severest musical visitations that we have yet experienced; the rawest materialism and realism is here displayed, and the composer shrinks not from the most hideous, if only he may thus illustrate musically his underlying subject in the most drastic manner.—(*Signale*, January, 1877.)

BRAHMS' SYMPHONY.

The last concert at the Crystal Palace was remarkable for the production of the symphony, by Herr Brahms, about which, since its first performance at Cambridge, under the direction of Herr Joachim, there has been so much talk. As the only work of its form hitherto given to his art by the eminent composer, there has been naturally a great deal of curiosity connected with it. That curiosity will have more chances than one of being indulged; for, in addition to the recent performance at the Crystal Palace, there is another close at hand by the Philharmonic Society. Mr August Manns had taken infinite pains in preparing the symphony for the Crystal Palace audience; and we cannot call to mind a more admirable first performance of a long, elaborate, and difficult new piece—a performance, indeed, most creditable to everyone concerned. We find no reason to modify our early opinion as to the merits of this work; the first movement still appears to us spun out and somewhat laboured, the *andante* beautiful throughout, the third movement (*allegretto grazioso*) quaint and pretty, though verging on the commonplace, the *finale*, from the commencement of the *allegro* to the very end, a masterpiece—the whole rather the offspring of wonderful talent and acquirement than the inspiration of genius. Time will show.—*Graphic*.

HAUPTMANN ON RUBINSTEIN.*

I. We have now the Russian Rubinstein here, who has let us hear a symphony called *Ocean*, a piano fantasia with orchestra, and a trio. These things were very imposing, and have received great applause. *Ocean* wallowed and floundered about a great deal; but if one is to find fault with that, he will make nothing out of it. Less floundering was the fantasia, but also less interesting. The trio is quite civilised, brilliant, easy to listen to, and euphonious, like altogether another man, escaped from the sea storm, refreshed, restored, his toilet made and entering a parlour. What does not please me in the compositions as a whole is, that with the *unclearness*, the *intrinsic value seems to decrease*; that when the mists are scattered the country is less beautiful than we may have imagined it before. But Rubinstein is a man of talent and an enormous player; few will be able to play his things after him.—(1855.)

II.

I take no pleasure in such compositions. So many of our young composers have had no poetic, harmless childhood in their art; they began in a state of desperation, with the *Lost Paradise*; and where are any reminiscences of the *un-lost* to come from, such as recur so often and so beautifully in Beethoven's very last and most despairing things, like echoes from the "*fernen Geliebten*" in the full bliss of the past. Instead of this we now get only dry disgust and loathing of all that is real, a haughty egotistical mood, which has and can have no faith in itself, but would fain persuade itself and others that there is something in it. What is not overstrained seems to them flat and insignificant; beauty, in their art doctrine, is a thing of no account. The finest art material, for which every other art may envy Music—TONE—is so tortured and so crushed by them that it can only shriek and whimper. And so we get an unmusical and toneless music; and what in earlier compositions has seemed dry and crabbed, now comes to us as paradisaically mild, compared to what we have to hear in the newest compositions.—(1855.)

TO AN ABSENT A.R.A.*

Oh! I fain would pay	When wildly, my soul,
Some tribute, this day,	Those melodies roll,
To one who is absent,	They waken thine echoes,
But nought can I say—	Like waves of the sea,
Then feeling best shows	When breaking, they pour
How his music still flows	On the rough-beaten shore,
O'er my memory now,	Against rocks that before
As when heard that last day.	Were as silent as thee!
Like some quiet brook,	And oft in my dream,
As it glides from its nook,	Like violets they seem,
And wanders through meadows,	Which shed a sweet odour,
With summerlike song;	Though pluck'd from the stem;
While o'er its smooth face	His music again,
Each reflection finds place,	Like those roots which remain,
Like thoughts in that music,	Shall spring, with fresh flowers,
When winding along.	In the covert like them.

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J. C. B.

* Letters of Hauptmann translated for Dwight's Journal of Music.

WAIFS.

Those who attended the first performance of Mr Gye's season found Covent Garden Theatre as worthy as ever to be the home of the most luxurious of all entertainments. Perhaps we should have said more worthy than common, inasmuch as every portion of the house, from the lobby to the gilded ceiling, showed that the hand of the restorer and decorator had passed over it. Even in such a matter as this there is an art—of which, by the way, Mr Gye ranks a master, on the strength of the fact that he tries to please even the eye that wanders from the stage, and always succeeds.—*Daily Telegraph*.

Signor Petrella, the well-known operatic composer, is dead.

The Italian papers assert that Signor Schira is engaged on a new grand opera for Mme Lucca, of Milan.

The Countess Delphine Potocka, née Countess Komar, a pupil and friend of Chopin's, died on the 3rd inst. in Paris.

Stella di Santa Lucia, by Sig. Testa, is the title of a new opera shortly to be produced at the Teatro Sannazaro, Naples.

The first performance of M. Massenet's *Roi de Lahore* at the Grand-Opéra is announced for Wednesday, the 18th inst.

Herr Schubert will introduce, to day, his new duo for violoncello and piano at his *matinée musicale*, at Londonderry House.

M. Maton has left the Ecole Duprez, where he held the post of accompanist, and founded a similar institution of his own.

A four-act opera, *Gilles de Bretagne*, has been accepted by M. Vizzentini at the Théâtre-Lyrique, the music by M. Kowalski.

A two-act opera, *Peppita*, words by M. Nuitter, music by M. Delahaye, was read last week to the artists of the Opéra-Comique.

The fiftieth anniversary of Beethoven's death was generally observed by special performances at the theatres throughout Germany.

Herr Niemann is announced to give three performances at the Stadttheater, Cologne. He has selected his three best characters, Rienzi, Lohengrin, and Tannhäuser.

Meyerbeer's *Etoile du Nord* has been performed at the Globe Theatre, Boston, U.S., by the Kellogg Opera Company, Miss Kellogg sustaining the part of the heroine.

Herr Leopold Auer, who produced so favourable an impression at a Leipzig Gewandhaus, will give concerts, in conjunction with Herr Carl Reinecke, at Königsberg and Riga.

The second concert of the eleventh season of the Schubert Society took place on Wednesday. Schumann's vocal and instrumental compositions formed the first part of the programme.

Richard Wagner has been to Meiningen, on a visit to the reigning Duke. A new work from his pen, entitled *The Idyll of Siegfried*, was performed at one of the Court concerts, under the direction of Wagner himself.

On the 11th of April, 1858, died in Paris Bernard Sarrette, founder and director of the Conservatory of Music. He occupied the post from 1795 to 1814. He was succeeded by Cherubini.

The Wagner Opera Festival commenced at Boston on the 26th March with *The Flying Dutchman*, occupying five nights and an afternoon. The other works were *Lohengrin* and *Tannhäuser*.

M. Gounod's new opera, *Cinq-Mars*, has been produced at the Paris Opéra-Comique. The libretto is founded upon Alfred de Vigny's once famous romance of that name. It is not believed to be a decided success.

An American maiden wrote to her lover: "Now George dont you fale to be at the singing-class to-night." George wrote back that: "In the bright lexicon of youth—Webster's Unabridged—there's no such word as Fale."

The twenty-first concert of the Leipsic Gewandhaus, last of the present series, was held recently. It has been frequently observed that since the death of Mendelssohn these once famous concerts have more or less gradually declined.

Mr John Towers, who resigned his appointment as organist at St Philips, Chorley, after ten years' service, has been appointed organist and choirmaster at St Stephens, Chorlton-on-Medlock, Manchester. There were between fifty and sixty candidates.

Mlle Sylvia Rebel replaces Mlle Zina Dalti in *La Courte Echelle*, which will be produced about the end of the month at the Théâtre-Lyrique. She will, also, sustain the principal female part in *La Statue*, at the same theatre next November.

Longfellow says: "Some feelings are untranslatable; no language has been found for them." "For instance," observes the *Boston Courier*, "the feelings occasioned by sitting down on a wet sidewalk. The language of profanity has been tried in vain."

Félicien David's *Désert* has recently been performed at Saint-Germains, Marseilles, and Rheims. The musical performance was accompanied by a lecture on the composer and his works, the lecturer being M. de Lapommeraye, the well-known musical critic.

The Societa Armonica, under the direction of Miss Katharine Poyntz and Mr Duggan, resumed, last Saturday afternoon, the meetings which had been interrupted so sadly by the death of the amiable and much beloved Mrs Townley, the mother of Miss Poyntz.

Mlle Albani has been charming Parisian connoisseurs with some sacred pieces by Handel and Beethoven, disclosing a new phase in her talent with which her French admirers had previously been unacquainted. At her farewell representation (Tuesday) she was to sing in the first act of *Norma*.

From statistical returns we learn that 22 symphonies; 21 overtures, or short orchestral pieces; 19 concertos; and 6 grand vocal compositions, with chorus and orchestra, such as Schumann's *Manfred* and Beethoven's *Egmont*, were performed at the Gewandhaus Concerts, Leipsic, during the season just terminated.

We recommend all who are fond of a hearty laugh to pay a visit to the Egyptian Hall, where Mr John Nash's *Be Merry and Wise* keeps the audience in continual good humour. Mr Nash commences his entertainment with a short introduction on the "Philosophy of Laughter," followed by various clever impersonations and amusing songs. He is ably assisted by Mr F. Clifton. W. A. J.

Mr W. Pyatt, of Nottingham, has engaged the following artists for his "Spring tour;" Misses Agnes Larkcom and Helen D'Alton, Signor Foli and Mr Sims Reeves, Mr Lockwood (harp), Mr Henry Nicholson (lute), and Mr Joseph Roeckel (pianist). Liverpool, Manchester, Birmingham, and Belfast, will be visited, and the time occupied will be from April 24th, to May 10th.

Sainte-Foy, once so popular at the Paris Opéra-Comique, died on the 1st inst., at his house in Neuilly, where he had resided since he retired from the stage. He was born at Vitry-le-François, in 1817, his real name being Charles Louis Pubereaux. He first studied the piano at the Paris Conservatory, but, having subsequently renounced the career of an instrumentalist for that of a singer, came out at the Opéra-Comique in 1840. He obtained such success in a certain line of business that the latter was distinguished by his name, and artists are now engaged for the "Sainte-Foy's" as they are for the "Heavy Fathers" or the "Leading Old Men." Among his best parts may be reckoned Cantarelli of *Le Pré aux Clercs*, Dickson of *La Dame Blanche*, Lord Koburg of *Fra Diavolo*, and Corentin of *Le Pardon de Ploërmel*. Some years since he accepted an engagement at St Petersburg, but soon returned. He afterwards played for a short time at the Opéra-Comique. He was buried at Neuilly on the 3rd inst.

"T'WAS NOT EVER THUS."

"It was not ever thus with me,"

A maiden said, and sighed.

"My heart was once as boundless, free,

And fearless as the tide—

The tide that bore my lad, my one dear lad, from me.

"But now, in silence, must I weep!

Oh, God! recall their souls!

For, when the hungry billows leap

Upon the sandy shoals,

They bear to land the ghosts, the ghosts that will not sleep.

"And often, in the lonely night,

When all the world is still,

I wander through the pale moonlight—

Across the moor, the hill—

And strive to stay the souls, the souls that mock my sight."

H. MELVILLE.

* Copyright.

VIENNA.—The Theater an der Wien is closed, and will remain so until Herr Steiner finds a successor.

LISBON.—*Mignon*, with Signore Fricci, Mecocci, Signori Aldighieri, and Vidal, in the principal parts, has been successfully given.

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11. SONG and CHORUS (<i>ad lib.</i>), "The Custom of my Country"	- - 3 0
12. LAUGHING SONG, "I never yet have ever met"	3 0
12 bis. Ditto ditto Arranged in F	3 0
13. DUET, "See him glaring"	- - 4 0
14. SONG, "Poland, oh how I love you"	- - 3 0
14 bis. Ditto ditto Arranged in C	3 0
15. FINALE, 2nd Act, "Champagne, Sparkling Wine"	- - 4 0
16. SONG, "To-day we'll happy be"	- - 3 0
16 bis. Ditto ditto Arranged in F	3 0
17. SONG, "Thus if a young maid I'm playing"	4 0
17 bis. Ditto ditto Arranged in F	4 0
18. FINALE, "To Baron here I'll give my hand"	3 0

The MUSIC Adapted, and partly Composed, for the Alhambra Theatre, by

HAMILTON CLARKE.

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	4 0

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CHAMBER TRIOS,

FOR TREBLE VOICES.

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	COMPOSER.	s.	d.		COMPOSER.	s.	d.
1 Swift from our fairy home descending	Mozart	2	0	58 We meet again	Mrs Ames	2	6
2 Ye powers guarding o'er us	Rossini	2	0	59 Amid the mazy dance	Blangini	2	6
3 Ye bark like a bird on the ocean	De Climes	3	0	60 The silent moon is beaming	Rossini	2	6
4 Gentle pity soothe our anguish	Martini	2	0	61 See the star of queenly beauty!	Flotow	2	6
5 Welcome to our fairy dwelling	Winter	2	6	62 Come away	Lahee	2	6
6 Murm'ring o'er the silent wave	Meyerbeer	2	6	63 Lovely May	Mrs Ames	2	0
7 Away to the West	C. Horn	2	6	64 Here in cool grot	Earl of Mornington	2	6
8 Blessings on our absent friends	Frank Romer	2	6	65 Friends, good night	Flotow	2	0
9 Hark! the solemn music pealing	Donizetti	2	6	66 The Butterfly	H. Smart	2	6
10 Soft voices blending	Weigl	2	6	67 It is not always May	Pinsuti	3	0
11 Sister spirits, haste away	Brinley Richards	2	6	68 There is a reaper	Pinsuti	3	0
12 It is summer, it is summer	John Barnett	2	6	69 Star of the silent eve	Sterkel	2	6
13 Bend down from thy chariot	John Barnett	2	6	70 The glow-worm	H. Smart	2	6
14 O peace of mind! thou lovely guest	Mrs Ames	2	0	71 Thou'rt lovely, oh night	Paer	2	6
15 Come, gentle sleep	Mendelssohn	2	6	72 To a nightingale at mid-day	W. S. Bennett	3	0
16 We'll wreath the fairest flowers	Bellini	2	6	73 The coming of May	Walter Macfarren	3	0
17 The parting hour	Bellini	2	6	74 Sweet repose is reigning now	Benedict	2	6
18 Light and laughing summer sky	G. A. Macfarren	2	6	75 The golden ray of morning	Winter	2	6
19 Golden summer	Frank Romer	2	6	76 May morning	Flotow	2	6
20 Beautiful streamlet	Donizetti	2	6	77 So merrily over the ocean spray	Brinley Richards	3	0
21 The fairy revel	Rossini	2	6	78 The minstrel maidens	Weber	2	6
22 Night!	Rossini	2	6	79 Lull'd by the motion of the heaving billow	Verdi	3	0
23 We'll row thee o'er the waters	Mehul	2	0	80 A morning in May	H. C. Banister	2	6
24 Haste, gentle shepherd	Rossini	2	6	81 Hither! fairies trip	J. H. Tully	3	0
25 The red sun is sinking	Rossini	2	6	82 Wake the lay	J. Coward	2	6
26 It is the hour!	Rossini	2	6	83 Homeward bound	Benedict	3	0
27 Swiftly winging on bright golden pinions	Verdi	2	6	84 Down by the silv'ry stream	Ferrari	2	6
28 All hail to the greenwood	Donizetti	2	0	85 Happy flow'rets freshly wreathing	Winter	2	6
29 Brightly glows the morning star	Mercadante	2	6	86 The bright stars are beaming	Paer	2	6
30 Now the twilight's softly stealing	Mercadante	2	6	87 May	Benedict	3	0
31 Thy flow'ry banks, oh lovely river	Meyerbeer	2	0	88 Gently, gently, wood and meadow	Weber	3	0
32 The Savoyard's return	J. L. Hatton	2	6	89 Let us twine the clust'ring roses	H. R. Bishop	3	0
33 Come, follow, follow me	J. L. Hatton	2	6	90 Hark to the voices!	H. R. Bishop	3	0
34 Sweet is the sound of charity's voice	Rossini	2	6	91 Wake not, dreaming maiden	H. R. Bishop	3	0
35 The rose-gatherers	Weber	2	6	92 Where art thou, beam of light	H. R. Bishop	2	6
36 Summer bringeth buds and flowers	Spohr	2	0	93 Where the sweet rose	H. R. Bishop	3	0
37 Sisters, trip lightly	Verdi	2	6	94 A summer song	J. Barnby	3	0
38 Softly the echo	Rossini	2	6	95 The moon just peeps from out the sea	H. R. Bishop	3	0
39 Come, gentle harmony	Rossini	2	6	96 The voice of moonlight	Allen	2	6
40 Who will to the greenwood hie?	J. L. Hatton	2	6	97 See the jocund spring advancing	G. A. Macfarren	2	6
41 Sweet convent bells	J. L. Hatton	2	6	98 Good night	G. A. Macfarren	3	0
42 Calmly the hour of twilight is glowing	Rossini	2	6	99 Song for twilight	F. Berger	3	0
43 Wake, gentle Zephyr, your softest spell	Rossini	2	6	100 Cradle song	W. J. Westbrook	3	0
44 The wood-thrush	J. L. Hatton	2	6	101 Sunrise	H. Smart	3	0
45 What say the clouds on hill and plain?	J. L. Hatton	2	6	102 Dear peaceful valley	J. Barnett	3	0
46 O'er the starlit waters gliding	Campana	3	0	103 Go where the water glideth	Alex. Rowland	3	0
47 In liquid notes	T. Attwood	2	0	104 Borne on the night breeze	Cherubini	2	6
48 The nightingale to home returns	Mendelssohn	2	0	105 Come down into the meadow	Cherubini	3	0
49 O vales with sunlight smiling	Mendelssohn	2	6	106 Fair daffodils	Violet	2	6
50 Rest, weary pilgrim	Donizetti	2	0	107 Kind words	Ciro Pinsuti	3	0
51 O joyful day	Sacchini	2	6	108 Three charms of life	Ciro Pinsuti	3	0
52 Nymphs of air and ancient sea	H. Smart	2	0	109 Sing merrily all	W. J. Westbrook	2	6
53 Rest thee on this mossy pillow	H. Smart	2	6	110 The primrose	Mrs H. Ames	2	6
54 Farewell to the flowers	John Barnett	3	0	111 Spinning wheel chorus	Wagner	3	0
55 The dawn of spring	Mendelssohn	2	0	112 First gift of spring	H. Smart	3	0
56 Now the golden morn is breaking	Verdi	2	0	113 The cuckoo	F. Hiller	3	0
57 While time is swiftly winging	Cimarosa	3	0	114 Return, O brooklet	Blangini	3	0

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